

The EDISON PHONOGRAPH MONTHLY

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1912



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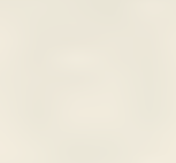


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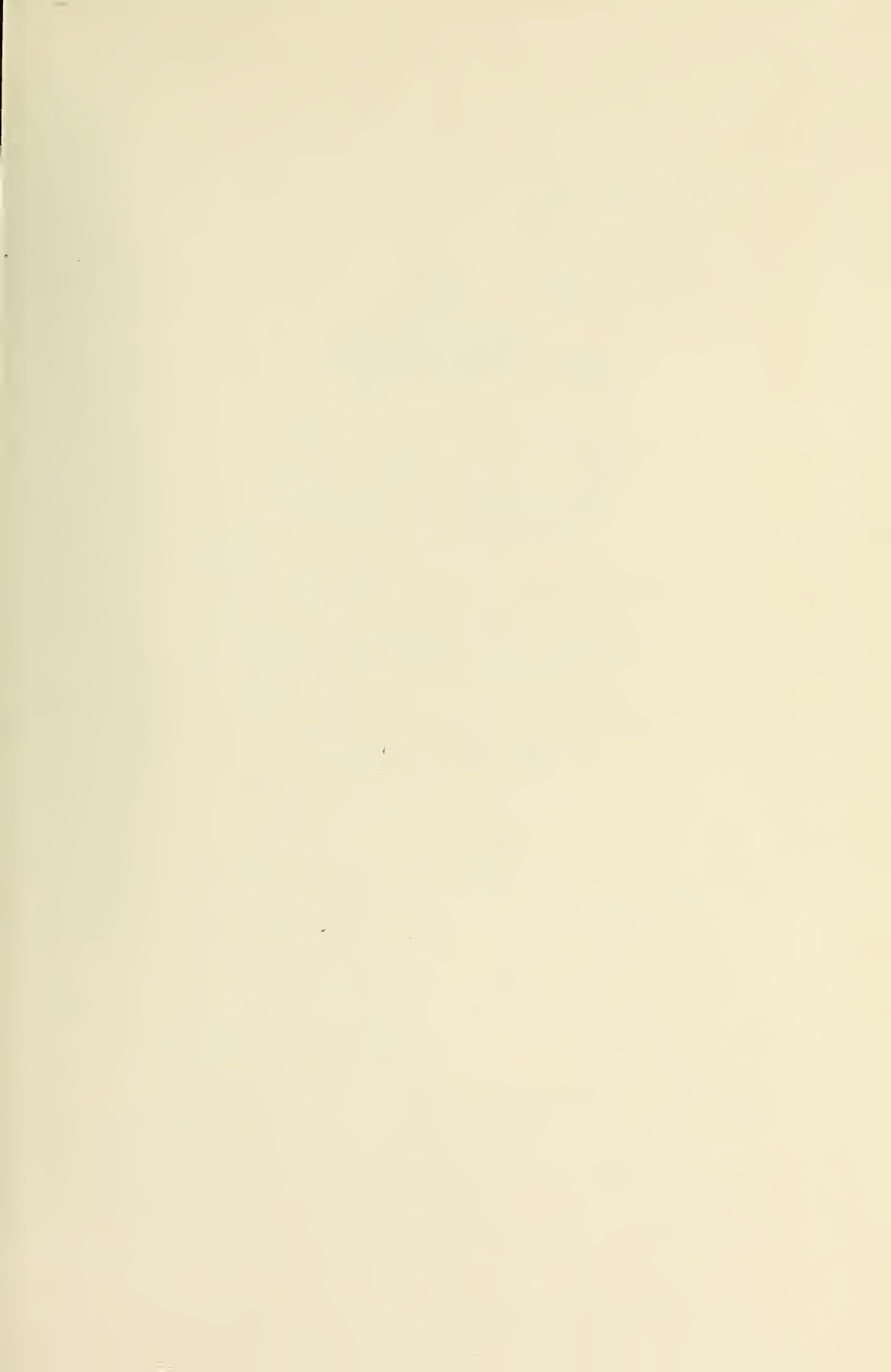
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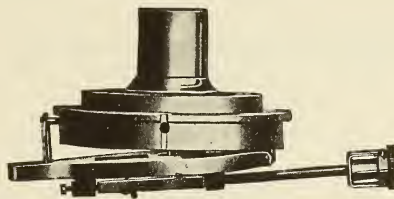
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THE SUPERIORITY OF TONE
AND GREATER CONVENIENCE
OFFERED BY THE



Edison Model "O" Reproducer

Stamp it the most perfect sound-
reproducing instrument that
has ever been offered
to the public.

*Plays either two or four-minute Records
by the mere turn of an index-screw.*

ALLOWANCE MADE FOR MODELS "C" AND
"H" REPRODUCERS TAKEN IN EXCHANGE.

No charge made for the work of equipment.

JOHN WANAMAKER

Edison Phonograph Section
PHILADELPHIA—NEW YORK

When the model "O" reproducer came out in September 1910 it was intended for use on the "upper bracket" machines—the Triumph, Idelia, Balmoral and Alva. This was a period of time in which the four-minute Amberol was most highly used but there were so many two-minute records still around that the two-minute capability of the "O" made it a natural for all Edison machines that had two and four minute gearing. As could be expected, large carriages were made for all phonographs.

Two years later, in 1912, the Blue Amberol record and diamond reproducers outclassed the "O" but yet today in 1988, all collectors try to have an "O" in their collection.

One more thing—notice the strange terminology—"No charge made for the work of the equipment."

This photo courtesy of Ron Dethlefsen, author of *Edison Blue Amberol Recordings*, Volumes 1 and 2.

Preface

From 1903 until now, 1912, the most necessary thing at the Edison works was the development and improvement of cylinder machines, but competition in the field of record making kept the necessity of better records squarely in their minds. Lambert and the other Indestructibles set the pace and Mr. Edison, in the end made the ultimate product, in this case the new Blue Amberol Record.

In the years that I have been interested in and collected Edison, I have always marveled at the way his activities seem to come to life every time I open a new year of the EPM. Feeling a kinship towards him is a natural tendency for a collector, but without the faith and foresight of one man 85 years ago, none of this would be ours to enjoy—"Mac" McMillion.

In addition to the full 12 months of EPM, printed here in America, we are fortunate to have some pages from a 1911 British E.P.M. included—courtesy of Mr. G. L. Frow—co-author of *The Edison Cylinder Phonographs* and author of *The Edison Disc Phonograph*.

Wendell Moore

EDISON Phonograph Monthly

EXACT REPRODUCTION

By
Wendell Moore

First Edition
May 1988



MR. EDISON

ANNOUNCES

HIS NEW RECORD—THE BLUE AMBEROL

1912 - VOLUME X

NUMBER 1

BOOK NUMBER 500

Wendell Moore

E.P.M. Volume 10 "Highlights" 1912

- No. 1-Jan. The phonograph charms sheep.
Advance record list for March.
- No. 2-Feb. Edison Opera in new oak finish.
Music Master horn on new Opera.
A first in illegal wiretapping—the phonograph.
Irving Berlin made \$15.00 a week in 1908!
Mr. Edison's thoughts on philosophy and education.
- No. 3-Mar. Article on Edison at 65—proud of his youth.
The Edisons in New Zealand.
- No. 4-Apr. The 10 greatest men now alive—in 1912.
- No. 5-May. Congress trying to put lid on price fixing.
Price cutters enjoined in Illinois.
An easy and effective way to demonstrate the Edison.
Full page Opera advertisement.
Model "N" reproducer parts.
- No. 6-June Why one Edison dealer refuses to push the line.
Edison lobbyists at Washington.
Phonographs and the movie house.
A marvelous instrument.
What about that Opera model! Full page ad.
Model "O" reproducer parts.
- No. 7-July Picture of Mr. Edison at flag raising ceremony.
The "Dawg" song.
Amberola III ad cuts.
Model "R" reproducer parts.
- No. 8-Aug. Photo of Mr. Edison throwing 1st strike at ball game.
New 4 minute recorder and shaving machine.
Amberola III booklet and full page ad.
Model "S" reproducer parts.
- No. 9-Sept. Picture of Mr. Edison and sales force.
Downtown El Paso, Tex. in 1912—phonograph store.
Get those Bull Moose records! (Anybody got one?)
- No. 10-Oct. Edison Blue Amberol record introduced.
Edison still fighting Congress on price fixing!
Standard 4 minute wax record discontinued.
Diamond reproducer introduced—Model "N" replaced.
Models "A" and "B" introduced.
No 2 minute machines to be made again.
- No. 11-Nov. Mr. Edison's first time card!
Sapphire and diamond repros—compatibility explained.
Price on Model "N" reduced.
- No. 12-Dec. All old records cleared out.
Edison School Machine introduced.
Price cuts on all Edison machines.
Price facts and comparisons on entire line.
Third list of Blue Amberol records.

ML 155
59
E3
V.10 1912
M/B/RS



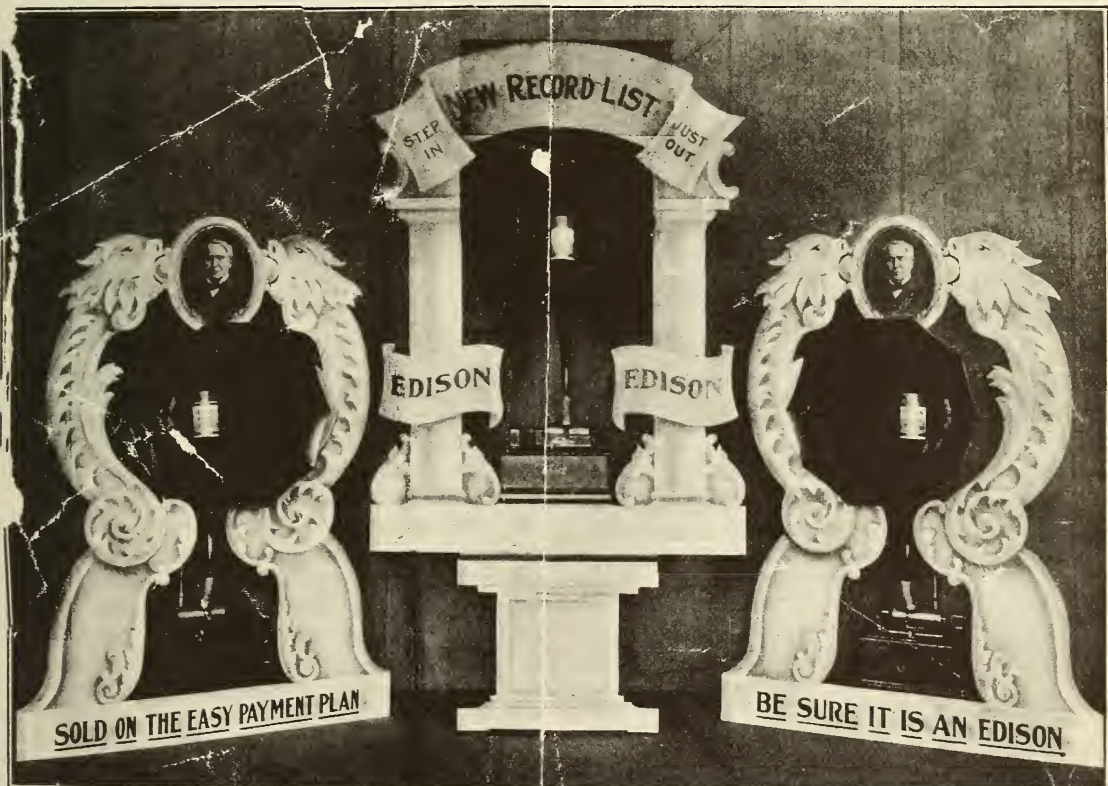
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The EDISON PHONOGRAPH MONTHLY

VCL. X

January, 1912

No. 1



Edison Window Display for February—No. 16

The February Window Display is the first one which requires no fixtures. For that reason we believe that it will commend itself to *all* dealers—large and small.

The EDISON PHONOGRAPH MONTHLY

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Nothing Stands Still

It seems so difficult to thoroughly know that we cannot stand still. Life is an endless procession of events. Standing still really means dropping back to the rear. The procession never stops. We do well if we keep step and position. Only vigor and endurance can sustain us to the end of the journey. It takes energy, ambition and intelligence to place us in the lead. The pedometer is an attachment which registers the distance traveled by the walker. Every pedestrian on the Road of Life should be equipped with one and read it frequently. How many miles have you traveled today? You don't know? Then you had better estimate your relative position in the procession. It has been moving all the time.

If there was anything in the universe that was fixed and unchangeable, there might be an excuse for the belief that standing still is a possibility. You cannot think of anything that is not changing, moving, integrating or disintegrating. Forgetfulness or ignorance of this great truth is the source of all failure. We are all too ready to believe that evolution ends with us. We have constituted ourselves the last sentence of the Darwinian theory. To our discomfiture we find that the new generation has in contemplation our placing on the same shelf with Plato, Herodotus, Marco Polo and Munchausen.

Nothing stands still save in a relative sense. The first breath drawn by the infant is the first step to the tomb. The statue, fresh from the chisel of the sculpture, with all its beauty and freshness, is already in the destroying hands of the greatest sculptor, Father Time. Truth itself is on the way to become fallacy as soon as it has been expressed. The truth uttered by masters is soiled by the repetition of the pupils, and the truth-substance, passing from mind to mind, until it permeates the great mass, becomes devitalized until in its final form it bears but little resemblance to its original presentation. Yet men are often content to place the name of the founder on the resultant hodge-podge. "Traitor" and tradition both come from the same original root.—*Music Trade Review*.

Well! Well!

Grinding and scratching, groaning and squeaking, nearly 30,000,000 graphophones and Phonograph Records annually carry their hidden melodies and near-tunes into American homes, according to the Census Bureau in a bulletin relative to the manufacture of talking machines which has been issued.—*Salisbury, Md., Advertiser*.

There is certainly some educating still to be done in this country! The man who perpetrated that brilliant effusion must have indigestion and insomnia—and a bad ear for music. Or perhaps he has never heard an Edison! We offer the last suggestion for what it is worth to the Maryland Dealers.

The Boy's Life of Edison

William H. Meadowcroft, a member of Mr. Edison's laboratory staff, has recently written "The Boy's Life of Edison," in one volume. As a daily associate of Mr. Edison for years, he has gleaned his facts at first hand from the inventor's own lips, and has won for the book his personal authorization of the facts cited.

Mr. Edison's recent achievements are matters of common gossip, but not a great deal is known of the remarkable history of his earlier days, upon which Mr. Meadowcroft dwells at considerable length. The narrative deals graphically with the origin and genesis of the great inventions for which Mr. Edison has become so famous. No better or more interesting popular review of Mr. Edison's life could be placed in the hands of a boy to read, and perhaps to stimulate him to greater industry along similar lines.

The book is obtainable from any bookstore or its publishers, Harper Bros., Union Square, New York City, at \$1.25 per copy, but cannot be furnished from Orange.

For important announcements concerning current printed matter, see page 6.

The EDISON PHONOGRAPH MONTHLY

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NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.

COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.

EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.

COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

Vol. X

JANUARY, 1912

No. 1

Edison Window Displays for February and March

(See cover illustration and next page)

It is estimated that the entire population of a city passes (and some of it many times) an average business location within a year.

If a goodly portion could be influenced to enter your store and give you a personal opportunity to exploit the merits of your wares, you certainly would not complain of poor business prospects.

What are you doing to interest or influence the thousands who daily pass your place of business? Do you confront them at all times with neat, attractive show windows displaying your wares in such a manner that a passing glance will lead to a closer investigation and a possible sale?

If not, you should take advantage of the advertising value of the show window by using Edison window displays and show cards, for they are so varied as to indelibly impress upon a spectator the many points of superiority of the Edison line.

Here is an arrangement that can be used by any Dealer who has three feet of show window space at his disposal. *It does not require any fixtures.* It is priced so low that not one of the 13,000 should hesitate to purchase it. It is simply an artistic frame for a machine, and would beautify your interior arrangement as well as your show window.

If you have not the space required for the entire setting, use one card at a time for a week's display throughout the month, using the others as frames for machines placed on your counter or in your show room. Just one thing is necessary, and that is that you elevate the machine by placing it on four Amberol Record cartons, and slip a rubber band over the spring adjuster on top of the crane.

This entire setting, including pedestal front

for our present fixture users, will be sent to you for \$3. In any case, the front card will be supplied and any Dealer who has no pedestal can substitute a box or bench.

Any one of these cards would cost you more than the price of the three if done by your local sign man.

We are not discarding Edison fixtures. We are simply giving every one of the 13,000 a opportunity to see the class of effective "window-salesmen" that we are producing monthly.

Jobbers and Salesmen will assist us in creating a demand for this arrangement by calling *every* Dealer's attention to it and by emphasizing its extreme simplicity and low cost.

March, that blustry, windy portion of the season which drives so many comfort-seekers within doors, ought really to be a splendid month to sell Records to Phonograph users; and by calling their attention to Edison talent through an attractive window display, you should greatly increase your Record sales. This display requires the use of Edison small service (or large service) display fixtures. It demands small space, but can be extended by the use of additional stock. It is simple to set up, and at the same time is very effective.

We show this display a month in advance in order to ascertain the quantity it will be necessary for us to prepare. Under-production means delay and disappointment, but over-production spells loss to this department; and inasmuch as the department is run for your benefit, we ask your co-operation in our endeavor to run it economically.

Isn't it possible for you to decide *now* that you desire to use this particular display during the month of March? Hundreds of Dealers now



EDISON WINDOW DISPLAY FOR MARCH—No. 17

have Edison fixtures. Their purchase was a wise expenditure providing you persistently use the material that we prepare for you. You cannot expect one display to lead to a constant increase in sales, but you must keep up the interest by continually changing your displays.

Send in your order now for Display No. 17 at \$4, and help us to get an advance idea of the number of displays that we will be required to produce.

Phonograph Charms Sheep

That "music hath its charms" was demonstrated in a unique manner in Ogden Canyon recently, when, for several minutes, a herd of nearly 5,000 sheep attracted by the music of a Phonograph, "stalled" in the Hermitage Grove and refused absolutely to obey the whistles of the herders and the sharp barks of the shepherd dogs.

As the herd, which was being moved to the

Ogden stockyards for shipment to Eastern markets from a ranch near Eden, reached the canyon resort, one of the employees of the Hermitage turned on the Phonograph. The record set in motion was the late popular song, entitled "Billy." As the first strains of the tune were ground out the "bell sheep" made a dart for the musical instrument and was followed by the entire herd, the snapping dogs and the excited herders on horseback.

Not until the selection had been played through could the sheep be urged out of the resort. Meanwhile a half dozen automobiles were prevented from using the road and two street cars were halted, with bawling sheep on every side. When the tune was ended the "bell sheep" trotted on toward town and the remainder of the herd followed without causing the herders any further trouble. The sheep invasion attended by a heavy cloud of dust, forced a big crowd of picknickers to seek refuge in the dance pavilion.

Denver Record Exchange Enjoined

The latest concern enjoined under the Edison Record patents is the Phonograph Record Exchange of 1416 Tremont street, Denver, Colo., of which Mr. Harry Eaton was the proprietor. In his unlicensed dealings in Edison Records, Eaton refused to confine himself either to the prescribed prices or to the prescribed medium of exchange, for not only did he cut prices when payments were made in money, but he was willing to accept other Records and a small money payment in exchange for Edison Records, or, if money was not forthcoming, he would exchange almost any commodity that the purchaser opened to possess.

The injunction, which has been granted and served on this defendant, reads as follows:

IN THE CIRCUIT COURT OF THE UNITED STATES

FOR THE DISTRICT OF COLORADO.

THE PRESIDENT OF THE UNITED STATES OF AMERICA,
To

HARRY EATON, doing business under the style of Phonograph Record Exchange, and to your attorneys, solicitors, agents, employees and servants, and to each and every of you, GREETING:

Whereas, It hath been represented to the honorable judges of the Circuit Court of the United States, for the District of Colorado, on the part of New Jersey Patent Company and Thomas A. Edison, Incorporated, complainants in their certain bill of complaint exhibited before said judges, and filed in said court against you, the said Harry Eaton, doing business under the style of Phonograph Record Exchange, respondent to be relieved, touching the matters and things therein complained of.

In which said bill it is stated, among other things, that you are combining and confederating with others to injure the complainants, touching the matters set forth in said bill, and that your actions and doings in the premises are contrary to equity and good conscience.

In consideration thereof, and of the particular matters in said bill set forth, you are hereby strictly commanded that you, the said Harry Eaton, doing business under the style of Phonograph Record Exchange, and the persons before mentioned, and each and every of you, do absolutely desist and refrain from in any way interfering with the carrying out of the selling license system of the complainant, Thomas A. Edison, Incorporated, as set forth in the bill, and from soliciting, obtaining, or procuring any of the authorized Jobbers or Dealers of the complainant, Thomas A. Edison, Incorporated, to sell to you or any of you any Edison Standard Records at less than thirty-five (35c) cents each or any Edison Amberol Records at less than fifty (50c) cents each, and from soliciting, procuring, or doing in any way in the violation of any of the provisions of any and all license contracts between the complainant Thomas A. Edison, Incorporated, and its licensed Jobbers and Dealers; from soliciting, aiding, obtaining or procuring any persons whatever who have previously obtained the said Records in cartons bearing printed notices of restrictions imposed upon the use and sale thereof by the complainant Thomas A. Edison, Incorporated, and subject to the restrictions of the said notices to sell the said Edison Records to you at prices less than those named in said restriction notices, namely, thirty-five (35c) cents each for Edison Standard Records and fifty (50c) cents each for Edison Amberol Records, or to violate in any wise any

of the said notices to sell the said Edison Records to from selling or causing to be sold any Edison Standard Records at less than thirty-five (35) cents each and any Edison Amberol Records at less than fifty (50c) cents each, and from disposing of said Records in any manner whereby they would be acquired directly or indirectly for a payment of less than thirty-five (35c) cents each for Edison Standard Records and fifty (50c) cents each for Edison Amberol Records, and from vending or disposing of said Records in violation of the license contract under which the said Edison Records were originally sold by complainant Thomas A. Edison, Incorporated, or in violation of the conditions and restrictions contained in the notices upon the labels affixed to the cartons containing the said Records; and from directly or indirectly using or causing to be used, selling or causing to be sold any apparatus, articles or devices embodying, operating or constructed in accordance with the inventions and improvements of said Letters Patent No. 782,375, without the license and consent of complainants thereto, until this honorable court, in chancery sitting, or a judge thereof at chambers, shall make other order to the contrary. Hereof fail not under penalty of what the law directs.

To the Marshall of said district, to execute and return in due form of law.

Witness, the Honorable EDWARD D. WHITE, Chief Justice of the United States of America, and the seal of the said Circuit Court of the United States, at the city and county of Denver, in said District, this twelfth day of December, A. D. 1911, and of the Independence of the United States the 136th year.

CHARLES W. BISHOP, Clerk,
ALBERT TREGO, Deputy Clerk.

(SEAL.)

A true copy,
Teste:

Factory Visitors

Among those whom we had the pleasure of entertaining at the factory during the past few weeks were the following:

E. Paul Hamilton, Fred R. Loeser & Co., Brooklyn; L. Kaiser, S. B. Davega Co., New York City; Mr. and Mrs. H. L. A. Cody, Merced, Cal.; W. G. Walz, W. G. Walz Co., El Paso, Texas; L. H. Luckner, Minneapolis, Minn.; Mr. and Mrs. M. Healy, Mr. and Mrs. J. Healy, Lyon & Healy, Chicago; Louis Buehn, L. Buehn & Bro., Philadelphia, Pa.; Sol Lazarus, New York City; W. Heidenfelder, Jersey City, N. J.; W. Ricker, Jersey City, N. J.; M. L. Kortz, Newark, N. J.; A. W. Toennies, Eclipse Phonograph Co., Hoboken, N. J.; E. P. Ashton, American Phonograph Co., Detroit; Dr. Charles Ryan, Des Moines, Ia.; Samuel Siegel, Siegel-Myers Correspondence School of Music, Chicago; G. C. Aschbach and Mr. Peters, of G. C. Aschbach, Allentown, Pa.; L. C. Wiswell, Lyon & Healy, Chicago, Ill.; A. Galuchie, Jersey City, N. J.; Henry Rau, Jersey City, N. J.; J. V. Flynn, Haverstraw, N. Y.; J. N. Blackman, Blackman Talking Machine Co., New York City; E. A. Schweiger, Brooklyn, N. Y.; F. K. Babson, Babson Bros., Chicago, Ill.; L. L. Goodman, Philadelphia, Pa.

A Phonograph, with Records of speeches made by each of the students in public speaking at various times during their course, will show the development of students in that subject at the University of Washington this year.

Current Printed Matter

Jobbers and Dealers are urged to read the following review of current Printed Matter issued by the Advertising Department. It is very likely that one or more of these forms may have been overlooked, and as every one is essential to the maintenance of an up-to-date Edison store, this list may be of great value to both Jobbers and Dealers.

January Record Supplement (Form 2105).—Furnished through Jobbers with January Records. The distinctive features for this month are the portraits of eight artists whose Records are listed in the Supplement. This issue also contains a review of Edison Records for October, November and December, 1911.

January Record Bulletin (Form 2104).—Single copies of the Bulletin were mailed direct to all Dealers from our Advertising Department between December 16th and 23rd. We have arranged to mail extra copies to all Dealers who request them. If you are not already on this special list and need extra bulletins, see to it that your name is added at once. This Bulletin contains fine portraits of Frank Croxton, Nevada Van der Veer, Agnes Kimball and Reed Miller (comprising the Frank Croxton Quartet), together with Lottie Gilson and Mary Hissem de Moss.

January Phonogram.—Sample copies are mailed to all Dealers from the Advertising Department. Any quantity over one hundred can be ordered from Jobbers with Record orders, at 25c per 100 (blank), plus additional charge of 25c for imprint, regardless of quantity. Orders will not be received for less than one hundred imprinted. The Phonogram is of particular value in keeping up the interest of Edison owners and should be sent by every Dealer to all his customers.

January Record Hanger (Form 2103).—The Hanger is now being furnished through Jobbers with the Records, instead of being mailed direct from the Advertising Department. One Hanger will be supplied to each Dealer for window display purposes.

Reprint of Form 1790—"There is an Edison Phonograph for Every Man's Pocketbook."—This form consists of illustrations of all the types of Edison Phonographs and should be distributed very freely by all Dealers. It can be obtained in quantities from the Jobbers, free of charge.

Four Page Folder (Form 2124).—"*The Music and Song of Christmas and Yuletide.*"—This is No. 2 of the plan maker's little plans and was

mailed only to those Dealers who have signified their interest in the plan maker's suggestions and a willingness to co-operate with him. Are you on this list? The folder is extremely attractive in design and substance, suggesting, among other things, a number of Records appropriate for an Edison Christmas concert. Although the time for its distribution is past, there will be similar folders of equal attractiveness in the plan maker's series.

Domestic Record Catalog (Form 2060).—A very attractive booklet with a cover design in three colors and gold. It contains a list of all the Records up to and including September, 1911. This catalog, together with the January Supplement, will give a list of all Records now on sale. It is obtainable in quantities from the Jobbers.

Machine Catalog (Form 2095).—Cover design is somewhat similar to that of the Record catalog. This issue contains the first description of the Edison Grand Opera Phonograph (listed at \$90), and should be ordered at once from Jobbers, who will supply it in reasonable quantities.

Post Cards (Forms 1380 and 1898).—Two very attractive post cards, each in four colors, which are sure to arouse more than passing interest in the Edison are obtainable from Jobbers.

Cal Stewart's Folder (Form 2109).—A short sketch of Cal Stewart and a list of his Records, suitable for special distribution, can be had from Jobbers.

Placard for Special Hits (Form 2129).—A very striking and effective Placard for window display, printed in two colors, with illustration showing the Quaker Girl and a list of the new song hits now on sale.

Folder for Special Hits (Form 2122).—A folder in two colors, conforming to Placard, and having a similar illustration and Record list. Both placard and folder are obtainable from Jobbers with the Records they advertise.

A young woman from Australia has just won a singing scholarship in London under novel circumstances. From her colonial home she sent to a well-known professor in London a Record of her voice, with the request that he would test it on a Phonograph and inform her whether he thought its qualities sufficiently good to justify her in taking so long a journey for an examination for a scholarship. The professor listened to the Record, was duly impressed with the possibilities of the voice, and wrote to say he thought she might try. Encouraged by this report, she reached England just in time for the examination, and was one of two successful candidates out of 190 competitors.

Will Oakland in Seattle



This snap-shot of Will Oakland, the popular Edison soloist, was made in Spokane where he played during the week of September 24th.

A local paper in commenting on his appearance, said: "Oakland wasn't meant to feature the bill, but the audience liked him best. His was the turn which 'brought down the house.' The audience clamored loudly for him and was not satisfied with the usual number of encores. Time and again he was called back and was forced to sing until his stock of present time and former hits was well-nigh exhausted."

Winter days are especially productive of melancholy, and as an antidote for such I would recommend a Phonograph. Of course, I realize that the spirits are like cigarette smoke—and can by a wave of the wand be blown this way or that, but in my particular case a Phonograph is always the agency which lifts me from the slough of despond. These autumn evenings—all tired out and believing that the world is a pretty dull place, I go to my room and throw myself across the bed. Last night when I was lying there thinking there was not much use for anything, a neighbor began to play the Phonograph. It is not a very good Phonograph, but it makes music. The first selection was about the bull frogs making love—you know "Ker-chunk, said the little bit of bull frogs." That was not altogether effective, but caught my attention, nevertheless. The next was a march, played by a military band, and that lifted me with the force of a derrick. Soon I had on my coat and was again on the street with renewed determination and belief in life.—*Will Chapman in The Birmingham, Ala., News.*

New Holland-Dutch Records

We have made a considerable addition to our list of Holland-Dutch Amberol Records, the new offerings being the work of J. H. Speenhoff and Nap de la Mar, two of Holland's best known singers and entertainers. These Records will naturally have their greatest sale among Hollanders who still retain their love of the Homeland. At the same time, however, there will be many others who will be interested in and entertained by many of these beautiful songs, which have been carefully selected from the large repertoire of these artists and offer a great variety of subjects.

Inasmuch as these Records have been especially featured they will not be included in the regular Monthly Supplement. They may be placed on sale as soon as received by Dealers. Orders should therefore be placed at once.

Speenhoff and de la Mar together with several other Dutch artists, have already contributed to our Record list by making Standard Records Nos. 18441-18472 and Nos. 18450-18462.

THE RECORDS.

Solo

- | | | |
|------|--|-----------------|
| 9600 | De diender van't Caland Monument, <i>Speenhoff</i> | J. H. Speenhoff |
| 9601 | Lentelied, <i>Speenhoff</i> | J. H. Speenhoff |
| 9602 | De Jaloersche vrouwen, <i>Speenhoff</i> | J. H. Speenhoff |
| 9603 | Lucifer—Voorstellingen, <i>Speenhoff</i> | J. H. Speenhoff |
| 9604 | De harem broeken, <i>Speenhoff</i> | J. H. Speenhoff |
| 9605 | Afscheidsbrief van eene leelijke meid, <i>Speenhoff</i> | J. H. Speenhoff |
| 9606 | De vijf equipages van'n Schooier, <i>Speenhoff</i> | J. H. Speenhoff |
| 9607 | Onderzoek naar 't vaderschap, <i>Speenhoff</i> | J. H. Speenhoff |
| 9608 | De zeven plichten van eene vrouw, <i>Speenhoff</i> | J. H. Speenhoff |
| 9609 | Jantje's broekje & Twee aardige mensen, <i>Speenhoff</i> | J. H. Speenhoff |
| 9610 | O. wat zou dat heerlijk zijn, <i>Schmitz & Blokman</i> | Nap de la Mar |
| 9611 | Als de Liefde komt, <i>Schmitz & Blokman</i> | Nap de la Mar |
| 9612 | O. O. O., <i>Schmitz</i> | Nap de la Mar |
| 9613 | Loflied op de Hollandsche Vrouwen, <i>Schmitz & Davids</i> | Nap de la Mar |
| 9614 | Nappie huult en Nappie lacht, <i>Schmitz & Blokman</i> | Nap de la Mar |
| 9616 | Kleine meisjes, <i>Davids</i> | Nap de la Mar |
| 9617 | Daar ben 'k alweer, <i>Schmitz & de la Mar</i> | Nap de la Mar |
| 9618 | De blauwe zee, <i>Schmitz & de la Mar</i> | Nap de la Mar |
| 9619 | Schitterende kleuren, Parodie op 't volkslied, <i>Davids</i> | Nap de la Mar |

TALKING.

- | | | |
|------|---------------------------------------|---------------|
| 9615 | 'n Man met 3 dochters, <i>Schmitz</i> | Nap de la Mar |
|------|---------------------------------------|---------------|

We still talk Window Displays because some Dealers have not yet availed themselves of the excellent opportunities offered them to place their stock before the public in a new and attractive manner. The February display was designed primarily with the hope of interesting those who have not yet fallen in line, and to that end it was so arranged as to require no fixtures.

Record Return Guide for
January

After January 1st, 1912, United States A to L. Jobbers, Canadian Jobbers, and United States and Canadian Dealers may return to the factory for credit under the terms of the current 10 per cent Record Exchange plan, Edison Amberol and Edison Standard Records listed up to and including the numbers given in the following table:

	AMBEROL	STANDARD
Grand	Group \$2.00	40036
Opera	1.50	35011
	1.00	30031
Domestic	579	10455
British	12258	14032
French	17098	18162
German	15137	16171
Italian	7503	20609
Hebrew	10005	21019
Spanish	8013	12811
Filipine	8018	21266
Mexican	6118	20361
Portuguese	5093	19490
Argentine	7112	19784
Cuban	None	20711
Porto Rican	8511	None
Swedish	9401	20551
Bohemian	9805	16544
Hungarian	None	15792
Norwegian	9200	19900
Polish	None	15697
Belgian	None	18480
Danish	None	15800
Holland-Dutch	None	18472
Welsh	12203	12338
Hawaiian	11504	20716
Japanese	None	12826
Chinese	None	12768

Suspended List Dec. 20, 1911

This list is supplemental to the suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the same consideration by the Trade as if reprinted in full herewith.

Suspended

MASS., Plymouth—Hebert H. Berry
Charles Mooney
MINN., Browerville and Long Prairie—James
Hart & Sons
MO., Memphis—Tumsteg Bros.
NEB., Wayne—C. A. Berry
J. E. Hafford
OHIO, Dayton—G. W. Shroyer & Co.
OREG., Fossil—James S. Stewart
Portland—Anderson Music Co., 3d St.

Jobbers and Dealers are asked not to supply the above named firms with our apparatus, at addresses given or any other address.

Reinstated

NEB., Hastings—Gaston Music Co.
Kearney—C. L. Gaston & Co.
TEX., Cleburne—W. F. Dietrich

A French scientist has invented an adaptation of the Phonograph by which, they say, the vibrations of the human heart may be recorded.

Price Cutting Enjoined in
Michigan

We print herewith a copy of the injunction entered in the suit against the Smith Mercantile Company, of Grand Rapids, Mich. This concern, which had never signed a Dealer's license agreement, had purchased a stock of Edison Records and persisted in disposing of them at cut prices after they were notified by our Legal Department that such action would result in the bringing of suit.

Judge Denison granted a restraining order while on his vacation in the woods of Northern Michigan, where our lawyers had great difficulty in locating him. After he had returned from his vacation the motion for preliminary injunction was argued before him, and notwithstanding the defendants were represented by several of the most able attorneys in Grand Rapids, the preliminary injunction was granted as prayed for. The injunction printed below was issued as a result of the decision of the motion for preliminary injunction in our favor.

IN THE CIRCUIT COURT OF THE UNITED
STATES.

WESTERN DISTRICT OF MICHIGAN.

THOMAS A. EDISON, INCORPORATED,	Complainant	In Equity No. 1729.
vs.		
IRA M. SMITH MERCANTILE COMPANY,	Defendant	On Letters Patent No. 880,707.
NEW JERSEY PATENT COMPANY	AND Complainants,	In Equity No. 1735.
THOMAS A. EDISON, INCORPORATED,		
vs.	Defendant.	On Letters Patent No. 782,375.
IRA M. SMITH MERCANTILE COMPANY,		

THE PRESIDENT OF THE UNITED STATES OF AMERICA,

To

IRA M. SMITH MERCANTILE COMPANY, its associates, attorneys, servants, clerks, agents and employees, and all persons acting under its control or in privity with it, GREETING:

Whereas, it has been represented to us in our Circuit Court of the United States, for the Western District of Michigan, that Letters Patent of the United States No. 880,707 were issued to New Jersey Patent Company on an application filed by Jonas W. Aylsworth for a certain new and useful improvement in Compositions for Making Duplicate Phonograph Records, dated the 3rd day of March, 1908, and the entire right, title and interest in and to the same assigned by the said New Jersey Patent Company to the complainant, Thomas A. Edison, Incorporated, said assignment being duly recorded in the United States Patent Office on or about the 1st day of March, 1911, as alleged in the Bill of Complaint filed in Equity case No. 1729; and that Letters Patent of the United States No. 782,375 were issued to the complainant New Jersey Patent Company on an application filed

by Jonas W. Aylsworth for an improvement in Compositions for Making Duplicate Phonograph Records, dated the 14th day of February, 1905, of which the complainant, New Jersey Patent Company, is the sole and exclusive owner and Thomas A. Edison, Incorporated, the exclusive licensee thereunder; that said Letters Patent are both good and valid and have been infringed by the defendant herein by the unauthorized advertising, use and sale of articles embodying said invention;

NOW, THEREFORE, We do strictly command and enjoin you, said Ira M. Smith Mercantile Company, your associates, attorneys, servants, clerks, agents and employees, and all persons acting under your control, or in privity with you, pending the final hearing of the causes above identified and until the further order of this Court, from in any way interfering with the carrying out of the selling license system of the complainant, Thomas A. Edison, Incorporated, and New Jersey Patent Company, under the two patents hereinafter specified, and from selling or causing to be sold any Edison Standard Records at less than thirty-five cents (\$.35) each and any Edison Amberol Records at less than fifty cents (\$.50) each, or any of said Records, either with or without cartons, in violation of the license contracts under which the said Edison Records were originally sold by the complainants, or in violation of the conditions and restrictions contained in notices upon the labels affixed to the cartons containing the said Records; and from directly or indirectly using or causing to be used, selling or causing to be sold, any articles or devices embodying, operating or constructed in accordance with the inventions and improvements of Letters Patent of the United States No. 732,375, dated February 14th, 1905, and No. 880,707, dated March 3rd, 1908, without the license and consent of the complainants thereto and from infringing upon or violating the said Letters Patent in any way whatsoever.

WITNESS the Honorable EDWARD D. WHITE, Chief Justice of the United States, this 6th day of November, 1911, and the one hundred and thirty-sixth year of the Independence of the United States of America.

ATTEST: CHARLES L. FITCH,

Clerk.

By LEOLYN O. TENHOPEN,

Deputy.

Seal of the U. S.
Circuit Court for
the Western Dis-
trict of Michigan,
Southern Division

Error in Machine Catalog

We heartily regret that our anxiety to issue the new Machine Catalog on October 15th, 1911, when the changes noted therein became effective, led us into overlooking an error on page 13. The oak finished Cygnet Horn for the Home model, referred to on that page, is 10 petal instead of 11 petal, as stated. We make this announcement for the benefit of Dealers who may have prospective buyers for the Home model.

The Webster Brotherhood of Oriskany Falls, N. Y., has grasped the possibilities of the Phonograph as an entertainment feature for their monthly meetings and is now using one to good advantage for that purpose.

Sousa's Band

Sousa and his famous organization are home from their remarkable tour around the world. This tour presents the greatest feat ever enacted by any musical organization of such magnitude in the history of the world. A company of over sixty artists selected from the representative American musicians sailed from New York harbor December 24, 1910, for England; toured the English Isles, then sailed for South Africa, where it appeared a fortnight; then away it dashed to Australia, then to New Zealand, Hawaiian Isles, the last to dear old "Home, Sweet Home." It met with enthusiasm everywhere. On reaching the docks at the various points dozens of local bands in full regalia met and escorted them through the streets to the hotels. Bands attended the concerts in a body and attended not only once but in many instances each and every concert of the series given in their respective localities. Press comments, letters from bandmasters, critics, etc., sang the praises of this famous, and to them, unique organization.

That the musicians and music lovers of the United States should and do feel proud of this organization and its monumental and successful undertaking is unquestionable and in the various cities wherein it is now appearing and will appear, packed houses and enthusiasm is assured.

It behooves Dealers to carefully watch for any announcement of the appearance of the band in their respective localities, and to boost the following Records made by it thus far for the Edison Phonograph:

AMBEROL.

- 350 Benediction of the Poignards—The Huguenots (*Meyerbeer*)
- 779 Dwellers in the Western World—No. 1, The Red Man (*Sousa*)
- 319 El Capitan and Manhattan Beach Marches (*Sousa*)
- 656 Elfentanz Valse—Concert Waltz (*Lehár*)
- 404 Gladiator and Thunderer Marches (*Sousa*)
- 740 Glory of the Yankee Navy March (*Sousa*)
- 325 High School Cadets' and Washington Post Marches (*Sousa*)
- 636 Jolly Fellows' Waltz (*Vollstedt*)
- 474 Kukuska—Russian Peasant Dance (*Lehár*)
- 413 La Gipsy—Mazurka Ecossaise (*Ganne*)
- 540 Marche Tartare (*Ganne*)
- 452 Morgenblätter Waltz (*Johann Strauss*)
- 365 Roses—Waltz from Suite, Rose of Shiraz (*Eilenberg*)
- 463 Slavonic Rhapsody (*Friedmann*)
- 580 Softly, Unawares (*Lincke*)
- 285 Stars and Stripes Forever March (*Sousa*)
- 679 Three Quotations—No. 1, "The King of France, etc." (*Sousa*)
- 739 Three Quotations—No. 2, "And I, Too, Was Born in Arcadia," (*Sousa*)

STANDARD.

- 10379 Bachelor's Button (*Powell*)
- 10466 Corcoran Cadets' March (*Sousa*)
- 10300 Dancing Girl (*Sousa*)
- 10335 Dixieland (*Haines*)
- 10476 Hobomoko—An Indiana Romance (*Reeves*)
- 10317 La Lettre de Manon (*Gillet*)
- 10511 Lion Chase—Concert Galop (*Kolling*)
- 10387 Mondaine—Valse Berceuse (*Bosc*)
- 10350 Narcissus (*Nevin*)
- 10237 Powhatan's Daughter March (*Sousa*)
- 10277 Summer Girl, The (*Sousa*)
- 10272 Yankee Shuffle (*Moreland*)

The Edison Transcribing Contest

At least a thousand persons filled the concert hall at Madison Square Garden, October 25th, to witness the Edison transcribing contest, which is held yearly during the annual business show in New York.

Thirty contestants took their places on the stage each beside an Edison Business Phonograph. Representatives of the various typewriters used were in attendance with the representatives of Thomas A. Edison, Incorporated, to see that all were satisfied with their machines for the best work.

J. N. Kimball, who has charge of the international typewriting contests, was judge of the Edison contest; assisting him were six of the official counters employed in the typewriting contests. Mr. Kimball instructed the contestants in the rules as follows:

"Each contestant receives a wax cylinder containing 800 words of strange dictation by an unfamiliar voice made at a speed of one hundred words per minute. Ten (10) minutes transcribing is required from the word "go" to the word "stop." For each error a penalty of five (5) words will be made. The contestant writing the greatest number of net words will be awarded the Edison trophies."

The Edison trophies exhibited were two large hammered silver shields mounted on oak. One trophy to be awarded to the winner of an open-for-all contest with no restrictions concerning the contestants' previous employment. One trophy to be awarded to the winner of an Edison transcribers' contest, restricted to those who earn their daily living operating only an Edison Business Phonograph.

The winners were as follows: Lottie E. Betts, open-for-all class, Underwood typewriter, wrote 709 words, with 16 errors, representing 63 words net per minute; Florence Smith, Edison transcribing class, Remington typewriter, wrote 628 words with 19 errors, representing 53 words net per minute.

These results were made possible with the perfection of the modern Edison Business Phonograph. To dictate at 100 words per minute and transcribe from this unfamiliar voice and strange matter at 71 and 63 words per minute with less than 3 per cent. errors in ten minutes' writing, is indeed a wonderful performance for the individuals and machines included in this cycle of operation from brain to type.

J. B. Prior, of Trenton, N. J., entertained the inmates at the Odd Fellows' Home, Wednesday afternoon with his Edison Phonograph, giving twelve sacred pieces of his own singing, and other selections. The entertainment was greatly enjoyed. Mr. Adams, the superintendent, was not present, owing to a death in his family.

Calesthenics Taught to Aliens by Phonograph

Two Pennsylvania schools have discovered a new use for the Phonograph. Finding great difficulty in teaching calesthenics to their many foreign pupils who were not proficient in English, these schools have decided to install Phonographs with Records in foreign languages. While these Records are being operated the teachers will perform the proper exercises, thus securing the desired harmony in the drills.

Bessie Wynn

Bessie Wynn, the "Lady Dainty of Vaudeville," has been scoring great successes in New York and Philadelphia, proving that the pretty little singer is steadily increasing her already great popularity. As the "headliner" at the Fifth Avenue Theatre, she received repeated encores and has occasioned yards of flattering press comments. Wherefore we take occasion to remind Edison owners that Miss Wynn has made the following excellent Records for the Edison:

AMBEROL.

346 My Pretty Little Piece of Dresden China,
Johnson, Mills and Scott Bessie Wynn

STANDARD.

10441 I'd Love to But I Won't, *Barron* Bessie Wynn
10278 It's Hard to Find a Real Nice Man, *Sherman* Bessie Wynn
10329 Not for Me, *Wynn* Bessie Wynn

An interesting relic of one of Chambersburg's (Pa.) most disastrous fire, in which two lives were lost, about twenty months ago, is being exhibited at the Harmon store, in the form of an Edison Phonograph. Nothing seemed to be left of the Phonograph but the iron, and it was so badly rusted when dug out of the ruins that it seemed worthless. Mr. Mickey, its owner, wished to preserve the relic for the tender memories surrounding it. Recently he decided to try rebuilding the machine and found that a new Reproducer and a few minor adjustments were all that the old Phonograph required to make it run smoothly again.

One of the most effective advertisements which have come to our notice lately, is that of the J. A. Foster Company of Providence, R. I. This advertisement covered nine and one-half inches, three columns wide in the Providence Evening Bulletin, featuring the new December list, together with the Harry Lauder and Marguerita Sylva "Gypsy Love" Records. Dealers will do well to note this spirit of enterprise and to fall promptly in line—it gets results.

Record Shipping and Sales Dates—1912

In accordance with our usual custom we publish in this issue the Shipping and Sales Dates for Advance Records from January, 1912, up to and including December, 1912:

Shipping Dates, 8 A.M.		Sales Dates, 8 A.M.	
January	Wed. 24th	January	Thu. 25th
February	Fri. 23rd	February	Sat. 24th
March	Sat. 23rd	March	Mon. 25th
April	Wed. 24th	April	Thu. 25th
*May	Fri. 24th	May	Sat. 25th
June	Mon. 24th	June	Tues. 25th
July	Wed. 24th	July	Thu. 25th
August	Fri. 23rd	August	Sat. 24th
September	Tues. 24th	September	Wed. 25th
October	Thu. 24th	October	Fri. 25th
November	Sat. 23rd	November	Mon. 25th
December	Mon. 23rd	December	Tues. 24th

* Canadian Jobbers, May 23rd.

Any Jobber or Dealer who makes shipments of records, or places them on sale in advance of the hour specified herein, violates the terms of his Agreement, and will be dealt with accordingly.

"Gypsy Love" Impresses Critics

Limited space has prevented our printing all of the complimentary criticisms of "Gypsy Love," now running in Chicago, with Marguerita Sylva in the stellar role.

Here are a few more from New York papers, which will interest all Dealers who have been "boosting" the Sylva Records:

The Evening Post—"Without borrowing directly from the airs played by the gypsies, as Liszt did in his rhapsodies, Mr. Lehar, who is also a Hungarian, steeps his music, whenever his gypsy characters are singing, in the Lassu or Friss style of the Csardas, providing a sort of semi-Magyar atmosphere which is exhilarating."

The Morning Telegraph—"Now it is the peculiar gift of Franz Lehar that he touched the light in music with a sturdy and persuasive hand. The moment he was in his element of racy rhythms, highly colored waltzes and skilfully devised suggestions of the nature and salient and characteristic music of the gypsies, both he and his followers were frankly at home. The waltzes and dances were repeated and again repeated to the kindly expressed delight of those who in their hearts were clamoring for them."

The Sun—"Many of the numbers and most of the dances are in waltz time, and the one song, 'The Melody of Love,' has a particularly lilting refrain that is frequently repeated through the piece."

The Times—"Several of the gypsy airs in the piece have real distinction and national flavor, notably Jozsi's 'Gypsy Love' song, and the march song in the second act. Ilmas waltz, 'When I'm Waltzing With You,' is very pretty indeed, and there is no doubt at all that the town is doomed to another waltz, so far as 'The Melody of Love' is concerned. You may like or not, but you can't forget it."

Evening Mail—"The music is incidental and consists of solos, duets, a trio, a quintet and ensemble numbers. The waltz tempo predominates, and the melodies of several of the waltzes are of the type that linger in the memory. 'The Melody of Love' is the waltz song that recurs most insistently. 'Gypsy Love,' 'I Will Give You All for Love,' and the 'Land of Fancy' are other pretty numbers. But all the music is attractive and breathes the fire and imagination of the gypsy spirit."

Calling Customers by Name

What is undoubtedly the best general habit any man in business dealing with the public can cultivate is that habit of calling customers by name when greeting them. With some people this is a sort of natural faculty, but the majority of people have to cultivate it. Because of the difficulty, or some disinclination, many people in business for years neglect to cultivate it, and therefore fall short in the usage of the best quality in connection with merchandising.

There is nothing makes the customer feel at home so quickly when entering a store or business house as to have somebody greet him and call him by name. It touches the right spot somehow, and does more good than can be done by any other simple and easy method. Every man that goes about the country much understands and appreciates this point, and the wonder is that so many merchants and store clerks neglect it.

This is such a strong point that the wonder is that really enterprising merchants do not insist on their clerks cultivating this habit, so that when a customer returns to the store the second time somebody will be able to recognize him and make it a point to address him by name. Anyway, it is a good habit to get, and if you have never acquired it, try cultivating it.—*Talking Machine World*.

Password Please!

We recently heard of a safe with a Phonographic mechanism so attached that it could be opened only by the owner's voice. Before the safe can be unlocked the password must be spoken into the horn by the same voice which produced the original password Record.

Here is a suggestion for the Elks and other secret societies! Instead of flapping the left ear and scratching the right shin to get past the large dark be-buttoned individual at the front door, just slip over to the horn and gently murmur "Kluh-Klux-Kibosh" into its depths and presto, the door swings open!

Among the Jobbers

The Atlanta Phonograph Co., of Atlanta, Ga., has removed its Edison Jobbing quarters from 10 Walton street, to 4 Wall street (Peter's building).

W. D. Andrews, of Syracuse, N. Y., bought the Edison stock of J. A. Rickard & Co., of Schenectady, N. Y., during the past month.

Concerning Record No. 900

The average Dealer, looking over our supplement for February, 1912, probably would not, under ordinary circumstances, give more than passing consideration to Amberol Record No. 900, "Kamenoi Ostrow," by the American Symphony Orchestra. The Record is one of such unusual beauty, however, and the selection on it has such a pretty inspiration behind it, that we feel constrained to here dwell at greater length on it than is possible in the limited space allotted to the Record descriptions in another section of the MONTHLY.

Kamenoi Ostrow, or Kamenoi Island in English, lies in the Neva River near St. Petersburg. Any afternoon in summer if you walk to the furthest extremity of its pine-treed avenues, you can see Finland in the distance, beyond a strip of sea, silvered under this clear, northern light. The delicate white chalets of the rich Petersburgers are set like pearls amid its greenness. Verdure and silvering lights are so rare in raw, blizzardly Russia that they make of this fitly a poetic spot, and when the chimes of the island bells break melodiously upon your ear you are ready to believe that Arcady is in Russia and not Greece.

It was like this when Rubinstein, the dream-eyed, wandered here, happy and enchanted with the bells. Their music so haunted his ears that on his return to the chalet of the Grand Duchess Helene, whose honored guest he was, he wrote his famous sonata of "Kamenoi Ostrow," in which the soft chimes of the bells ring as sweetly as they do still on the island.

The sympathy of his remarkable hostess, who divined the bud of genius in him long before it flowered, and the appreciation of the cultivated circle surrounding her helped him to that confidence necessary for his first authoritative work. No wonder he was so happy here that his happiness sung itself out of him. For who was he to be on an equality with the autocratic aristocracy of Russia? A Jew, against whose family the Emperor's edict forbidding them even to dwell in any one place had worked such hardship that the elder Rubinstein cannily turned Christian.

Wonder-eyed, he used to watch his mother, a cultivated German, when she was at the piano. At five he had constructed for himself a violin out of some old pieces of wood and discarded elastic. Soon he became a boy prodigy, one of the few instances where youthful precocity has made good in maturity. When he was only ten

years old, in 1839, he enthralled his first concert audience, and all through the cholera plagues of 1848, 1849 and 1850, all Russia, with its "eat, drink and be merry, for to-morrow we die" recklessness, rushed to hear the musician.

From pianist he leaped upward to opera composer. It was on the first night of his first opera in St. Petersburg that the Grand Duchess Helene met him and told him "he would come to something yet." Their friendship grew until she made him one of her own circle in Kamenoi Ostrow, and from that friendship of a great lady for an outcast and wanderer and its idyllic surroundings flowed the work of Rubinstein's that his lovers love the best.

We firmly believe that Dealers, by their concerted efforts and interest, can make a "special" out of this particular Record. It is not one that will appeal, without some particular argument, to the class of people who ordinarily buy the latest popular rag-time "hits," but we are anxious to determine just how far Dealers are able to *make it go*, by telling their customers (in all classes) what we have reviewed here.

You Never Can Tell

The opening of Franz Lehar's new opera, "Gypsy Love," calls to mind the following incident which occurred when "The Merry Widow" was in rehearsal.

One of the leading critics came to the theatre and demanded, after his usual custom, to be admitted. He met with a blank refusal from Lehar, the composer. The manager, however, anxious to placate him, took him aside and whispered that it really didn't matter, because in a week's time another piece would be in rehearsal, which he would be welcome to see. "This just shows how an expert may be mistaken," said Lehar, in relating this incident recently. "The 'Merry Widow' ran in Vienna alone for a year and nine months."

Superfluous, Yet Pleasant

I would like to say here that the lasting qualities of an Edison Phonograph are really remarkable. I have had mine over fourteen years, and it is played four or five evenings out of every week. The repairs for the entire period do not amount to \$4.50. Certainly the new Reproducers, Diaphragms, Horns and the Amberol Attachments cost more, but they all added to the value of the machine. All things considered, the Edison Phonographs and Records have no equal, and never did have.—*W. G. Blitz*, 61 *Excelsior St., Pittsburg, Pa.*

The Other 13,000



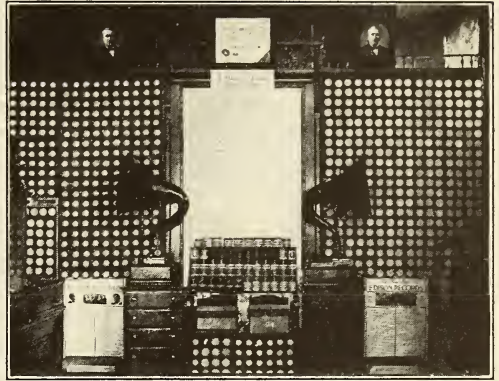
On October 24th and 25th, the Northern Maine Grangers' Fair was held in the Caribou Opera House. The stage of the theatre seemed the most desirable spot of all for an exhibit of Edison Phonographs and Records, so our local Dealer, C. P. Hussey, "grabbed" it. At the time "Scotty" (he of corpulent fame), was making one of his famous Edison "clean-up" trips through that section of the country and assisted Mr. Hussey and his Edison Department manager, "Bert" Parsons, to do the job up "brown." The trio "went to it" in great shape, and it goes without saying that things never lagged around the Edison exhibit. If Mr. Hussey wasn't practising some of his fine salesmanship on prospective buyers, or if Mr. Parsons wasn't explaining some of the "stunts" he learned at the factory on a recent visit, "Scotty" was "putting over" some of his famous "yarns." Anyhow, the exhibit was a great success; Mr. Hussey and his associates kept everybody happy and also had time to sell a number of machines and Records besides.

The newspapers of Frederick, Md., recently commented as follows (without solicitation) in their columns on one of the Edison displays in the window of the store of H. F. Shipley, our Dealer there:

"The window in the Phonograph department of Shipley's store has been attractively fixed up with a display of Edison Phonographs and Records."

"One of the show windows of H. F. Shipley's store presents a fine appearance with its display of Edison Phonographs and Records."

If our complete window displays will attract so much attention in a city like Frederick, it stands to reason, doesn't it, that they'll do the same in yours?



Do you ever stop to notice how the other Dealers do it? This is the interior of the store of A. E. Hagensick & Co. of Iowa Falls, Iowa. They took up the Edison line as merely a side line in 1909, and now it is one of their "leaders." Why? Because they realized the necessity of making an attractive and interesting display of their goods. Because they knew that every moment of intelligent thought given to this important matter gives ample compensation in sales.

E. A. Vaughan, an Edison Dealer of Princeton, Ill., has recently come to our notice in the light of a practical philanthropist. Having on hand a great number of Standard Records which had been sent to him under an old exchange plan, he conceived the happy idea of sending these Records and a machine to a hospital in Princeton. The many expressions of appreciation and gratitude from both patients and officials of the hospital show clearly that Mr. Vaughan has, through his kindness, won many staunch friends in his home town. Not only has he succeeded in making lighter many a dreary hour in the hospital, but he has established a large clientele of Edison admirers and prospective buyers.

We wish to particularly caution all Dealers to specify carefully on their orders to Jobbers the kind of Records desired. Our new 75c. Records will always be designated by the title "Edison Amberol Concert Records." The 50c. Records will still be called "Edison Amberol," and the 35c. Record "Edison Standard."



As an entertainer, the Edison Phonograph is a wonderful thing. It brings the talent of the world's greatest artists into the home and places it at the disposal of whoever cares to listen. The

Edison Phonograph

has every improvement and advantage which the genius of Thomas A. Edison has been able to suggest. Put one in your home. Your whole family will welcome the new songs, the good stories and the bright music. There is an Edison Phonograph at a price to suit every purse. There are new records of all the new music and songs every month. We will gladly demonstrate and explain this greatest of all home entertainers.

Edison Phonographs, \$15.00 to \$200. Edison Standard Records, 35c. Edison Amberol Records (play twice as long), 50c. Edison Grand Opera Records, 75c. to \$2.00.

(Mortised for Your Name and Address)

This Complete Edison Advertisement Free!

An electro of this complete Edison advertisement, mortised at the bottom for the insertion of your name and address, is in our Advertising Department, marked for you. However, we are not going to mail it until you say *positively* that you want it. But, of course, you *do* want it, just the same as you want everything else that will contribute to your success as an Edison Dealer. Say when! Don't ask for the electro unless you propose to use it, for it cost quite a little to prepare. Specify "Ready-made ad electro No. 29."

If you prefer a cut of the illustration only, specify "stock electro No. 791."

Advance List

of Edison Amberol and Edison Standard Records
for March, 1912

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before February 24th, 1912, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on February 23rd. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on February 24th, 1912. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after February 20th, but must not be circulated among the public before February 24th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on February 23rd for delivery on the morning of the 24th. Jobbers are required to place orders for March Records on or before January 10th. Dealers should place March orders with Jobbers before January 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Concert Records

75 CENTS EACH IN THE UNITED STATES; \$1.00 EACH IN CANADA

IT has been our belief for some time that Phonographdom would appreciate something of even a more finished and classical nature than is afforded by the Amberol Records. To test our theory, we placed on our February list three Special Amberol Records made by two famous artists, Marie Rappold and Albert Spalding.

So complete was the success of this innovation that we have now established a special division for Records of this improved style, to be known hereafter as Edison Amberol Concert Records.

Under that head we are offering for this month Records by the same artists who contributed to our February list, and a solo by the great Riccardo Martin, as an added attraction.

28008 Agnus Dei

Marie Rappold

This selection, sung in Latin by the great soprano, Marie Rappold, will be a welcome addition to the collection of all lovers of sacred harmony. The composer, George Bizet, is famous for many successes, and as the composer of "Carmen," he is ranked among the most distinguished modern French composers. The original musical setting has been carefully followed out by the introduction of a harp and 'cello obligato, thus securing the remarkable combination of one of the sweetest soprano voices of to-day with the two most beautiful instruments of the musical world. The music for "Agnus Dei" is published by G. Schirmer, New York City.

28009 Good-Bye

Riccardo Martin

There are thousands of persons who have been thrilled and inspired by Tosti's "Good-Bye." It is one of his best known songs and serves as a perfect example of his wonderful genius for mood-expression in song composition. The piece is full of the sorrow and even hopeless indignation of enforced parting. Riccardo Martin displays, in his singing of this masterpiece, all the emotional ability and beauty of voice which have combined to make him one of the best known tenors on the operatic stage. The great final climax of the song is wonderfully enhanced in effect by the excellent orchestral accompaniment. The words of this number are by G. J. White-Melville.

28010 Meditation—"Thais"

Albert Spalding

There are few things more delightful to hear than a finished performance on a violin, of a selection from a great opera, written by a famous composer. Thais, written in 1894 by Jules Massenet, the noted French composer, has always been popular, especially among those gifted with a true understanding of fine music. "Meditation" is one of the most impressive parts of the opera, being played between the first and second scenes in the second act. It is a sublime melody, religious in character and sentiment, written in the form of a violin solo with a piano accompaniment of sustained harmonies. Mr. Spalding's rendition is on a par with the many others which have so justly won him fame in the musical world. André Benoist, known the world over as the accompanist of many famous vocalists and instrumentalists, assists Mr. Spalding at the piano.

(Always specify on your orders whether you want Amberol or Standard Records.)

Edison Amberol Records

UNITED STATES LIST, 50 CENTS; CANADIAN, 65 CENTS

924 War March of the Priests—"Athalia"

Edison Concert Band

Mendelssohn, at the special command of his king, wrote this stirring and martial composition as incidental music to Racine's "Athalia." The music, consisting of an overture, a march and six vocal pieces, was first performed in its entirety at Berlin 1845. The fact that it frequently appears in philharmonic and symphony society programs seems to predict great popularity for this unusually fine Record.

925 Inflammatus—"Stabat Mater"

Agnes Kimball and Chorus

Another beautiful high grade sacred Record in the Edison series of one of the most impressive selections from the famous oratorio "Stabat Mater," written by Gioachino Antonio Rossini, who is also the composer of the "Barber of Seville." Agnes Kimball sings the soprano solo in English and a quartet composed of Elizabeth Spencer, soprano; Nevada Van der Veer-Miller, contralto; Reed Miller, tenor, and Frank Croxton, bass, adds its concerted harmony to heighten the effect of Miss Kimball's delightful performance. Records of this character are winning for the Edison a high place in the regard of those who are critically inclined. Orchestra accompaniment.

926 A Dream of Paradise

R. Festyn Davies

Lovers of sacred music will be charmed by this song of Hamilton Gray's, so peculiarly adapted to the beautiful sentiments expressed by Claude Lyttleton, the writer of the words. To many it will be an old favorite made dearer by Mr. Davies' excellent rendition. Orchestra accompaniment.

927 The Elite March

John Kimble

We have listed a number of accordion Records in the past and without exception they have proven very popular. This march, played by one of the best known accordion players of the day, will win especial favor, both because of the skill displayed by the artist and because of the introduction of the famous English march song "Soldiers of the King." Piano accompaniment. Music by Edgar De Veau.

928 Believe Me, If All Those Endearing Young Charms

Dr. Franklin Lawson

As most everyone knows, the words of this delightful old love song are by Tom Moore. The air is evidently of Irish origin, although there has always been some doubt on that point. For years it has charmed the world, and grows more beautiful in theme and sentiment every time one hears it. Dr. Lawson sings it most artistically, fully up to his reputation as one of New York's leading concert tenors. Orchestra accompaniment.

929 23rd Psalm—Chant and the Lord's Prayer

5th Ave. Presbyterian Church Choir

A beautiful and dignified sacred Record made by the Fifth Avenue Presbyterian Church choir (New York) composed of Mary Hissem de Moss, soprano; Cornelia Marvin, contralto; Edward Strong, tenor, and Frederick Martin, basso. There are many striking chords and the harmony throughout is excellent, the voices blending perfectly with the organ accompaniment. This Record cannot fail to make a strong impression upon lovers of good music.

930 Cradle Song

Elsie Baker

Kate Vannah, composer of many dainty songs like this one, has set to very appropriate music the poem by Eben E. Rexford. Elsie Baker, a new Edison artist, is gifted with one of the rarest of contralto voices of remarkable depth in the lower and great brilliancy in the upper registers. Its rich velvety quality is one of its most potent charms. She has recently received flattering offers from two operatic impresarios and it is not unlikely that she may be heard in one of the leading opera houses in America. The proper subduing of the orchestra accompaniment renders this a most artistic Record. Published by White-Smith Music Publishing Co., New York City.

931 Funeral March of a Marionette

American Standard Orchestra

Gounod, the well-known French composer, originally intended this composition for a ballet number. It is humorous in form and title, but possesses all the musical charm and merit of the composer's other works, and has become widely known as an orchestra concert number. The American Standard Orchestra interprets it in a manner that betokens careful study of its theme. Published by Carl Fischer, New York.

932 After the Honeymoon

Maurice Burkhart

When the Berlin-Snyder combination produces a comic song it is an assured success. Maurice Burkhart, famous as the originator of "My Bruda Sylvest," produces his first Edison Record in this capital "hit." The song deals with the trials of married life as against the joys of courtship and is a sure cure for "the blues." Orchestra accompaniment. Published by the Ted Snyder Co., New York City.

(Always specify on your orders whether you want Amberol or Standard Records.)

933 The Old Time Street Fakir

Porter and Harlan

The old-time patent medicine man is with us again. The type is rapidly disappearing, but Porter and Harlan—well known to many as the makers of Record No. 677 ("Congressman Filkins' Home Coming")—have put him on record as a fun maker. A good, snappy quartet completes the entertainment.

934 Don't Be Ashamed You're Irish

Lottie Gilson and Chorus

Lottie Gilson has made many thousands of friends among theatre-goers, a large number of whom have renewed their acquaintance through her singing for the Edison. They will be delighted with her Irish brogue in this new Record. One can fairly see her parading up and down the stage to the orchestra accompaniment. A mixed quartet adds its voice to swell the chorus. The Record will appeal to all true sons of Erin—and a good many more. Words and music, William Cahill; publishers, F. B. Haviland Publishing Co., New York City.

935 Has Anybody Here Seen Kelly?

Sousa's Band

This Record is of unusual interest—an instrumental parody on that far-famed comic Irish song "Has Anybody Here Seen Kelly?" Mr. Bellstedt, arranger of the "Merry Widow Humoresque" has again shown marked ability in comic instrumentation. Sousa's talented musicians enter completely into the humorous spirit of the piece, making of it a most entertaining and amusing Record.

936 Mine

Irving Gillette

Irving Gillette needs no special recommendation to Edison owners for his Records are always entertaining. "Mine" is a beautiful love ballad with words quite out of the ordinary, and recalls the familiar "Love Me and the World is Mine." It was first introduced by William Hinshaw, baritone of the Metropolitan Opera Company of New York City, to whom the ballad is dedicated. A fine orchestra accompaniment adds to the attractiveness of the already popular number. Words, James W. McGee and Paul Benedek; music, Alfred Solman. Published by Carl Laemmle Music Company, New York City.

937 Another Rag

Premier Quartet

Yes, another rag, but then there's always room for one more and when you hear this raggy rag you will wish for still another! It is written by Theodore Morse (music) and D. A. Esrom (words), composers of "The Washington Waddle" (Amberol No. 827) and "I'd Love to Lead a Military Band" (Amberol No. 855). The Premier Quartet of male voices has made a world-wide reputation for itself in songs of this type and does not disappoint. Orchestra accompaniment. Published by Theodore Morse Music Co., New York City.

938 Mandy, Come Out in the Pale Moonlight

Walter Van Brunt

This song has become so popular, particularly in the West, through its repeated singing by Aaron Gordon, and others in vaudeville, that we are listing it in response to many requests. Walter Van Brunt has established himself firmly in the hearts of Edison enthusiasts and by way of keeping up the good work uses his tenor voice to excellent advantage in this selection. The words and music of "Mandy, Come Out in the Pale Moonlight" are by Leonard Marx. The melody is catchy and tuneful—the words much above the average in popular songs. Orchestra accompaniment. Publisher, Charles I. Davis, Cleveland, Ohio.

939 Hula Hula Medley—Two Step

National Promenade Band

An exhilarating two-step with a catchy swing, recorded in strict dance tempo. It includes four popular "hits," "My Hula Hula Love," "The Red Rose Rag," "Oh! You Beautiful Doll," and "The Oceana Roll." Outside of its value for dancing purposes, the Record merits particular attention from an entertainment standpoint. Published by Jerome H. Remick & Co., New York City.

940 Silver Star

Ada Jones and Billy Murray

Another "Silver Bell!" "Silver Bell" was one of the most catchy and popular songs ever produced on the Phonograph and this Indian love song is sure to make the same wide appeal. Ada Jones and Billy Murray are old favorites and their performance on this Record will strengthen their present grip on the affections of Edison owners. In their usual capable fashion, our recording experts have interwoven tuneful bell effects between verses, and worked up the orchestra accompaniment to make it stand out most attractively. The words are by William R. Clay, and the music is by Charles L. Johnson, the composer of the "Iola" intermezzo, Standard Record No. 9417. The J. W. Jenkins & Sons Music Co., the publishers, are Edison Jobbers in Kansas City, Mo.

941 Pussy's in the Well

Manhattan Ladies' Quartet

The old familiar nursery rhyme in an unique musical garb. A quartet of female voices is always a novelty. This organization composed of Irene Cummings, first soprano; Mabel Meade Davis, second soprano; Annie Laurie McCorkle, first alto, and Anna Winkoop, second alto, is a favorite one in the East. The first Edison Record by these artists is highly enjoyable and is greatly enhanced by orchestral embellishment. Music, George B. Nevin; publishers, White, Smith Music Publishing Co., New York City.

(Always specify on your orders whether you want Amberol or Standard Records.)

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942 'Lizabeth Ann

Campbell & Gillette

An amblin' sort of coon love song, with rather a prettier melody and better words than the average. Theodore Morse and D. A. Estrom, writers of them, are responsible for "By the Dear Old River Rhine," sung by the same artists on Amberol Record No. 872. Campbell and Gillette are prime favorites with the Edison public and try earnestly to make each of their Records better than the last. They have certainly succeeded in this instance. Orchestra accompaniment. Published by Theodore Morse Music Publishing Co., New York City.

943 Coronation March—"Die Folkunger"

Edison Concert Band

"Die Folkunger" is undoubtedly the most important work of Edmund Kretschmer (1830-1908), and was received with great favor upon its initial performance at Dresden in 1874. The next year Kretschmer carried off the highest individual honors at the first "saengerfest" in the city. The Coronation March is admittedly one of the most striking parts of the opera, and produces a truly inspiring Record when interpreted in such admirable fashion by our Concert Band. Publisher, Carl Fischer, New York City.

944 Driving Home the Cows from Pasture

Walter Van Brunt and Chorus

Armstrong and Clark, the writers of this selection, style it "The Cock-a-Doodle-Do Song." One may gather from the title that the song is a rural march ballad and leans towards the sentimental. Walter Van Brunt sings the verses in his customary excellent style. When a carefully balanced quartet of mixed voices joins him in the refrains the "Edison attention to 'performance'" is plainly evident. The orchestra accompaniment is particularly well conceived. M. Witmark & Sons, New York City, are the publishers.

945 Crucifix

Reed Miller and Frank Croxton

The sacred song here sung by Messrs. Miller & Croxton is well known in church music, particularly under the name "Come Ye That Weep." It was written originally by Jean Baptiste Faure, composer of "The Palms," but is most frequently heard in the form we present—a translation and adaptation by Theodore T. Barker. One of the most impressive Records of a sacred song we have listed in some time. Published by Oliver Ditson Co., New York City.

946 Baby's Eyes

Harry Anthony

Harry Anthony's Record No. 22 ("Daddy") was one of his most artistic and for that reason we have had him sing this quasi-companion piece "Baby's Eyes." Both songs are of Australian origin and possess a wealth of tenderness and simplicity peculiar to songs written on that island. The orchestra accompaniment is written in a not-too-accentuated waltz time, and Mr. Anthony's tenor voice carries the simple air very clearly and sweetly. Composer, Vaude.

*947 In the Golden Afterwhile

Peerless Quartet

The many friends of the late Frank Stanley Grinsted (Frank C. Stanley) will perhaps be surprised to learn that he was a song writer of no little talent. "In the Golden Afterwhile" is from his pen and has always been one of the great favorites of the Peerless Quartet, singing in concert. By special arrangement "the boys" of the quartet have turned over the money earned in making the Record to Mr. Grinsted's widow and four children. We have also arranged that full royalty for every Record sold shall be sent them through the courtesy of M. Witmark & Sons, New York, Mr. Grinsted's publishers. The purchase of the Record will give added satisfaction to the buyer through knowledge that the act is contributing to a very worthy cause. Orchestra accompaniment.

948 I Want to Be Down Home in Dixie

Collins and Harlan

Here is the great "hit" in May Irwin's new show "She Knows Better Now," in which it is sung by the star herself. It is a real "coon" song of the most infectious variety, and certainly loses none of its catchiness through the able rendition of Collins and Harlan. Mr. Harlan is just getting around again after his long illness, and his voice sounds fresher and more pleasing than ever. Our orchestra has caught the spirit of the accompaniment in fine style. The words and music are the efforts of the always successful Berlin and Snyder. The Ted Snyder Co. of New York City, published the song.

949 Marry a Yiddisher Boy

Premier Quartet

As its title indicates this song tells in an amusing yet inoffensive way of the virtues of "Yiddisher" boys as husbands. The Premier Quartet is not content to render the song "as written," but introduces a number of effects that add much to its enjoyable features. George Botsford and Seymour Brown, writers of the music and words respectively, have contributed several songs to our catalog in the past few years. Orchestra accompaniment. Publishers, Jerome H. Remick & Co., New York City.

*This Record will be illustrated on cover of March PHONOGRAM.

Edison Standard Records

UNITED STATES LIST, 35 CENTS; CANADIAN 40 CENTS

10541 Silver Star—Intermezzo

New York Military Band

An orchestra arrangement of the new Indian ballad sung by Ada Jones and Billy Murray on Amberol No. 940. As a matter of fact, this is the original form of the piece—its vocal arrangement was an after-thought. The piece is a great "hit" in the West, and it must be only a matter of weeks when it will enjoy equal popularity the country over. Composer, Charles L. Johnson; publishers, J. W. Jenkins & Sons Music Co., Kansas City, Mo.

10542 That Railroad Rag

Edward Meeker

Ed Meeker's rendition of this great rag song was such a "hit" on Amberol No. 869 that we decided to have the same artist make a Standard Record of it. "Casey Jones" was an almost unparalleled success and "That Railroad Rag" is going "Casey" a hard race. Those who have heard Mr. Meeker's previous Records need not be told that he make it a point to bring out every word sharp and clear. Orchestra accompaniment. Music, Ed Bimberg; words, Nat Vincent. Published by the Head Music Publishing Co., New York City.

10543 Waiting Down by the Mississippi Shore

Campbell and Gillette

Coon love songs never fail to please and this one has already met with great success as Amberol No. 899. With this Record, Campbell and Gillette make their debut as Standard Record performers, though they have a long and enviable list of successes on the Amberol. Orchestra accompaniment. Words and music by Dave Reed. The Ted Snyder Co., of New York City, are the publishers.

10544 La Paloma

Trio Instrumental "Arriaga"

"La Paloma" (The Dove) was composed by R. Iradier, a Cuban. It is probably more widely known throughout Spanish speaking countries than any other selection, its popularity in Mexico being especially marked. It is a beautiful selection, possessing that rhythmical charm so characteristic of Spanish music. Mexican Amberol Record No. 6042 is a band arrangement of this selection, which is here performed by a trio comprising a first and second mandolin and a guitar. The signal appropriateness of these instruments to this style of music is apparent at once.

10545 Oh, You Beautiful Doll

Premier Quartet

This catchy air won immediate success when brought out in vaudeville and is steadily increasing in popularity. The members of the Premier Quartet, who sang this same selection for Amberol Record No. 921, have again produced some startling harmony. Orchestra accompaniment. Music, Nat D. Ayer; words, H. Seymour Brown; publishers, Jerome H. Remick & Co., New York City.

Foreign Records for January, 1912

AMBEROL: U. S. LIST, 50c; CANADIAN, 65c.

STANDARD: U. S. LIST, 35c; CANADIAN, 40c.

BRITISH AMBEROL (FOUR MINUTE)

- 12392 Moore's Irish Melodies, *Moore*
- 12393 Why Can't We Have the Sea in London? *H. M. Irish Guards Band*
- 12394 Some Day You'll Know, *Godfrey & Williams* Billy Williams
- 12395 Leave a Little Glimmer in the Fanlight, *Cooke & Fether* Albert Crawley
- 12396 Imitation Sir Henry Irving in the murder scene from "The Bells," *Cliffe & Moore* Stanley Kirkby
- 12397 When the Drums Begin to roll, *Bransby Williams*
- 12398 Young Tom O'Donovan, *Finndon & Darewski* Florrie Forde
- 12399 I'm on My Honeymoon, *Kennedy & Russell* David Brazell
- 12400 Aye Waken O, *Mills, Weston & Scott* Jack Charman
- 12401 Goodbye Till We Meet Again, *Lauder* Harry Lauder
- 12402 I am a Roamer, *Mendelssohn* Peter Dawson
- 12403 Baby Face, *Ridgwell & Stevens* Jack Pleasants

BRITISH STANDARD (TWO MINUTE)

- 14097 John James O'Hara, *Murphy* Florrie Forde
- 14098 In the Shadows, *Finch* Alhambra Orchestra
- 14099 Come and Have a Look, *Godfrey & Williams* Billy Williams
- 14100 El Abanico March, *Javaloyes*
- 14101 La-La-La-La, *Rule* H. M. Irish Guards Band
- 14102 The Magic of Your Voice, *Carr Hardy* Stanley Kirkby
- 14103 Sweet Jenny Gray, *Morse* Albert Crawley
- Jack Charman

- 14104 Mikado Waltz, *Sullivan* National Military Band
- 14105 The Wearin' of the Green (Bagpipe) *W. N. Andrews*
- 14106 The Rocky Road to Dublin (Bagpipe) *W. N. Andrews*

FRENCH AMBEROL (FOUR MINUTE)

- 17141 Scenes pittoresques—Fête Bohème, *Massenet* Garde Republicaine
- 17142 La v'la la Liberté! *G. Maquis* Paul Lack
- 17143 Aida—Celeste Aida, *Verdi* Paul Dangely
- 17144 La chanson des Gas d'Irlande, *A. Holmès* Louis Dupouy
- 17145 La Juive—Cavatine—"Si la rigueur," *Halévy* Paul Payan
- 17146 Les p'tites ouvrières, *Berniaux* Henriette Leblond

FRENCH STANDARD (TWO MINUTE)

- 18187 Palerme, *A. D'Hack* Paul Dangely
- 18188 Allo! Mademoiselle, *R. Desmoulins* Paul Lack
- 18189 Paul et Virginia, *A. Valsien* Henriette Leblond

SPANISH AMBEROL (FOUR MINUTE)

- 8049 Niña Pancha—Habanera, *Romea y Valverde* Alicia del Pino
- 8050 El Pobre Valbuena—Habanera del Pom-Pon, *Valverde, hijo, y Torregrasa* Félix de la Sierra y José Francés

SPANISH STANDARD (TWO MINUTE)

- 21286 La Alegría de la Huerta—Jota, *Chueca* Félix de la Sierra

(Always specify on your orders whether you want Amberol or Standard Records.)

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynolds.
Montgomery—R. L. Penick.

ARK., Fort Smith—R. C. Bollinger Music Co.

CAL., Los Angeles—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
 Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

D. C., Washington—E. F. Droop & Sons Co.

GA., Atlanta—Atlanta Phonograph Co.
Waycross—Youmans Jewelry Co.

IDAHO, Boise—Eilers Music House.

ILL., Chicago—Babson Bros.
 Lyon & Healy.
 James I. Lyons.
 Montgomery Ward & Co.
 Rudolph Wurlitzer Co.
Peoria—Peoria Phonograph Co.
 Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Sioux City—Harger & Blish.

LA., New Orleans—National Automatic Fire Alarm Co.
 Philip Werlein, Ltd.

MAINE, Bangor—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Eastern Talking Machine Co.
 Iver Johnson Sptg. Goods Co.
 Pardee-Ellenberger Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
Worcester—Iver Johnson Sptg. Goods Co.

MICH., Detroit—American Phono. Co.
 Grinnell Bros.

MINN., Minneapolis—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
 Koehler & Hinrichs.

MO., Kansas City—J. W. Jenkins' Sons Music Co.
 Schmelzer Arms Co.
St. Louis—Koerber-Brenner Music Co.
 Silverstone Talk. Mach. Co.

MONT., Helena—Montana Phono. Co.

NEB., Lincoln—Ross P. Curtice Co.
 H. E. Sidles Phono. Co.
Omaha—Shultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Newark—Edisonia Co.
Paterson—James K. O'Dea.
Trenton—John Sykes.

N. Y., Albany—Finch & Hahn.
Buffalo—W. D. Andrews.
 Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.

New York City—Blackman Talking Machine Co.

J. F. Blackman & Son.
 I. Davega, Jr., Inc.
 S. B. Davega Co.
 Greenhut-Siegel-Cooper Co.
 John Wanamaker.

Oswego—Frank E. Bolway.

Rochester—Talking Machine Co.

Syracuse—W. D. Andrews.

Utica—Arthur F. Ferriss.
 William Harrison.

OHIO, Cincinnati—Milner Musical Co.
 Rudolph Wurlitzer Co.

Cleveland—Laurence H. Lucker.

Columbus—Perry B. Whitsit Co.

Dayton—Niehaus & Dohse.

Newark—Ball-Fintze Co.

Toledo—Hayes Music Co.

OKLA., Oklahoma City—Schmelzer Arms Co.

OREGON, Portland—Graves Music Co.

PENNA., Allentown—G. C. Aschbach.

Easton—The Werner Co.

Philadelphia—Louis Buehn & Bro.
 C. J. Heppe & Son.
 Lit Brothers.
 Penn Phonograph Co.
 John Wanamaker.
 H. A. Weymann & Son.

Pittsburg—Louis Buehn & Bro.

Scranton—Ackerman & Co.
 Technical Supply Co.

Williamsport—W. A. Myers.

R. I., Providence—J. A. Foster Co.
 J. Samuels & Bro.

TENN., Memphis—F. M. Atwood.
 O. K. Houck Piano Co.

TEX., Dallas—Southern Talking Machine Co.

El Paso—W. G. Walz Co.

Fort Worth—L. Shepherd & Co.

Houston—Houston Phonograph Co.

San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.

Salt Lake City—Consolidated Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Eilers Music House.
Spokane—Graves Music Co.

WIS., Milwaukee—Laurence McGreal.

CANADA, Quebec—C. Robitaille.

Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd.
 Babson Bros.
Calgary—R. S. Williams & Sons Co., Ltd.

The EDISON PHONOGRAPH MONTHLY

VOL. X

February, 1912

No. 2



EDISON WINDOW DISPLAY FOR MARCH, 1912. (See Page 4)

The EDISON PHONOGRAPH MONTHLY

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Be Gay Anyhow

I don't care what the weather is—let all kinds be invented! Let zephyrs zeph or blizzards bliz, I still shall be contended! All kinds have their peculiar joys to please the soulful native; naught atmospheric e'er annoys the man appreciative. When joyous sunshine is on file I find it most entrancing; I kick my heels and run a mile and do some song-and-dancing. When rain is pouring from the eaves, in endless torrents flowing, I watch the wet and sodden leaves, and say "The wheat is growing!" This plan of thinking of the wheat when days are soaked and soggy, brings consolation full and sweet—just try it when your're groggy. When winter days are stark and dour, I seek my chimney corner, and read "Nick Carter" by the hour, "Old Sleuth" and "Johnny Horner." When earthquakes jar this footstool loose, or cloudbursts swamp the cities, *I put my phonograph in use*, and grind out playful ditties. All weather is the same to me, and each day is a dinger; I'm happy as a bumble bee that has a patent stinger.

WALT MASON.

Phonograph to Record Trial

For the first time in this State (Mass.) Phonographs instead of stenographers are to take court room evidence.

An elaborate system of Phonographs and sounding boards has been installed in the Springfield Court House in preparation for the trial of Bertram G. Spencer next week for the murder of Miss Martha B. Blackstone. Miss Lucy Dow, who was Miss Blackstone's host, was shot at the same time.

As each of the phonographic records is filled it will be taken to another room to dictate to stenographers.

Attorney-General Swift, who will appear jointly with District Attorney Callahan, says the new system is more accurate. "We consider this case the most important of its kind in this State in years," said the Attorney-General, "and ordered the phonographic system, which will be run by three experts from my Boston office, so that every word of testimony might be accurately recorded."—*New York Sun*.

Current Printed Matter

PINAFORE SUPPLEMENT (*Form 2126*)—Dealing, in an attractive manner, with the revival of "H. M. S. Pinafore" by the Edison Light Opera Company, listed on Amberol Records No. 795, 820, 845, 888. Obtainable direct from the Advertising Department.

THE PLAN MAKER'S PLAN No. 3 (*Form 2138*)—An interesting and artistic folder containing a review of Irish music and a selected list of Irish Records. This is sent only to those Dealers who have expressed interest in the Plan Maker's Plans. If you haven't already joined the procession, better fall in line now.

IRENE FRANKLIN SUPPLEMENT (*Form 2144*)—A very attractive little supplement with a fine cut of the vaudeville star on the cover, and a costumed illustration for each Record, together with a short talk about Irene and her accomplishments. Better circulate these freely, as they are Record-sellers.

IRENE FRANKLIN PLACARD (*Form 2146*)—Hanger with three large cuts showing the artist in the costumes worn on the stage when singing the songs listed. If you haven't one hanging in your window you are cheating yourself.

Get those three Irene Franklin Records—they are great!

The EDISON PHONOGRAPH MONTHLY

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NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

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FEBRUARY, 1912

No. 2

EDISON "OPERA" PHONOGRAPH IN NEW FINISH

The mahogany finish Edison "Opera" Phonograph recently marketed has proved so popular in the trade that this writing finds our stock completely used up. A new lot is being handled as promptly as possible on manufacturing order, and until it comes through, we must ask the indulgence of Jobbers and Dealers who have unfilled requisitions on file.

Since it is quite plainly evident that the "Opera" is meeting a demand among prospective purchasers for a machine of the highest type from a mechanical and reproducing standpoint at reasonable cost, we have decided to make the type as attractive as possible.

The Trade will please note, therefore, that we propose supplying the model in a new finish—golden oak with "Music Master" wooden cygnet horn to match, and suitable enameling of the mechanism and parts. This new finish is bright and refreshing in appearance, and will make a strong appeal to many who perhaps would not be attracted by the more sombre mahogany finish.

The list price of the oak finished "Opera" will be \$85.00, subject to the usual trade discounts to Jobbers and Dealers.

The type is now ready, and orders should be filed with as little delay as possible.

March Window Display (No. 17)

(See illustration on cover)

This attractive display is supported by either large or small service fixtures. If you have very small show window space, you can divide the display by first using the central portion or stage setting, showing with it uniform arrangements of records. It is only two feet six inches wide and your window surely is not smaller than this in width. Then if you use the tall standard on the right as a centerpiece, you can place a machine on each side of it—thus having two distinct displays from this one display setting.

The design is highly colored and can be easily set up. We called your attention to this display in last month's issue, asking for advance orders. While many promptly sent us orders there are still a great many who have not as yet responded. You must know that window displays sell merchandise. You must know that Edison window displays are not prohibitive in price. Three to four dollars a month has been the average expense to those who have placed standing orders and have used all the displays. If you do a fair business without them, you can rest assured that you will do far better by using them. Don't be skeptical! Order this display and note the increased interest of spectators. Do it now before you forget it.

1, 2—A, B Catalog

E. B. Hyatt, Edison Dealer in Portland, Ore., has made a valuable suggestion concerning the Numerical and Alphabetical Catalog. He finds that after the catalog has been out for a time, that it is difficult to locate Records issued subsequent to its publication. He, therefore, suggests that we leave blank pages at the end of each letter-list, thus enabling Dealers to paste the new Records alphabetically on these blank sheets.

This is impossible for us to do as it would almost double the cost of an already expensive catalog, but we take the liberty of amending Mr. Hyatt's suggestion as follows: Let each Dealer make up a little pamphlet to keep in the back of his catalog, lettered alphabetically so that each new Record could be pasted into it. Failure to locate a Record in the catalog would then merely necessitate turning to the "new supplement" and would cause no appreciable delay whatsoever.

Factory Repair of Edison Reproducers

(Dealers please co-operate)

In our offer to repair Reproducers at the factory we are conferring a favor upon all who are interested in the selling of Edison Phonographs. Every one is annoyed by a scratching instrument, and that dissatisfaction will inevitably slacken the desire to own new Records. A smoothly working machine is a salesman; first, of Records to the owner; second, of machines to the owner's friends.

Your experience has shown you that the delicate mechanism of the Reproducer cannot stand the handling to which it is subjected in many homes, and we feel sure that you will be anxious to benefit by our offer.

Mail a copy of our form letter to every Edison owner on your list. The letter is reproduced herewith:

TO EDISON PHONOGRAPH USERS.

Do you realize that more than half the pleasure you derive from the use of an EDISON PHONOGRAPH is by being absolutely certain that you are securing the best tonal results from the Record?

Are you aware that the best of Records will not produce good results if your Reproducer is out of order?

May we tell you that the majority of complaints we receive about unsatisfactory reproduction of Records is due to the Reproducer being out of adjustment or needing some slight repair?

Don't you want the best results obtainable from a Record, and do you know that such results may only be obtained by your Reproducer being in perfect condition?

Does YOUR Reproducer need repair or adjustment, and won't you send it direct TO US to be put in good shape if we will fix it up at less than cost?

We have completed arrangements which will enable us to make repairs on Reproducers very promptly, at a nominal cost of fifty cents (50c) each, provided the sapphire or no other important part is missing.

Send us your Reproducer via mail, carefully packed in cotton in a small box, on the outside of package write distinctly your name and address, or enclose a card, so we will know whom it is from, also write us at the time, carefully mentioning the serial number of Reproducer and enclosing postal order or stamps to the amount of fifty cents (50c) and on receipt it will be put in perfect condition and promptly returned to you via registered mail.

Yours very truly,

THOMAS A. EDISON, INC.,
Orange, New Jersey.

New Edison Talent

The Olive Mead Quartet

First and second violins, viola and violoncello



Organized in 1903, the Olive Mead Quartet has steadily won its way by untiring effort and constant devotion to its work, until it stands now as the most famous woman's string quartet in the world. The organization comprises Olive Mead, first violin; Vera Fonaroff, second violin; Gladys North, viola, and Lillian Littlehales, violoncello. Any one of these women would be welcomed as a soloist by any leading musical organization, and their ensemble work is the finished product of almost daily rehearsals.

Three protracted tours to the Pacific Coast and innumerable appearances at colleges, clubs, concerts, etc., have centered the attention of the public upon these truly notable artists.

The newspapers of New York, and in fact of all the great cities, find nothing that is not complimentary to say of the Olive Mead Quartet. On every hand we find these four artists the subjects of unstinted praise and lavish encomium.

Charles Hackett

Tenor



Charles Hackett, who makes his Phonographic debut this month, is a young tenor who has achieved remarkable success in concert work.

He comes from a very musical family and was fortunate in beginning his studies along that line at a very early age.

He first took up the piano and became a very thorough musician before turning his attention to the voice, which he began cultivating at seventeen. His voice, though sweet, is notable for its masculinity, and its ready adaptability to strong dramatic singing, has gained for Mr. Hackett very flattering comments from many exacting critics.

Amberol Concert Record No. 28012 (*Beloved, It is Morn*) could not have been surpassed as a vehicle for displaying Mr. Hackett's versatility and power.

Irene Franklin

The Vaudeville Headliner



There are probably very few, in the aggregate, who have not howled with glee, on one occasion or another, at the inimitable character singing of vaudeville's greatest favorite, Irene Franklin. She has been a headliner for a long (but not *too* long) time, and we feel fortunate indeed in being able to announce that her first Records for any music-reproducing instrument are to be offered on the Edison Phonograph.

As a singer of character and "kid" songs, Miss Franklin stands to-day with no near rival, combining, as she does in her work, a keen appreciation of the smallest detail in the humorous possibilities of a piece, with a natural leaning toward the art of imitating. Furthermore, there is never any doubt that she thoroughly enjoys singing her songs. Her spirited, whole-hearted entry into the portrayal of any character which she assumes never fails to win new friends for her and enthusiastic applause from her old friends.

Maurice Burkhardt

Tenor



This young artist has gained a very enviable position among singers of popular songs. He makes a specialty of introducing new songs for the Ted Snyder Publishing Co., and has enjoyed very great success in this work. He is possessed of a most pleasing personality and his smile has won him many steadfast friends in the charmed circle of vaudeville. His first Edison Record is "After the Honeymoon" (Amberol No. 932) appearing on the March list, and we have no hesitancy in prophesying a wide sale for this Berlin-Snyder creation.

Elsie Baker

Contralto



Elsie Baker is gifted with one of those rarities of the musical world—a genuine contralto voice of great richness and resonance. There is in her singing an exhibition of comprehensive technical knowledge together with intensive sympathy of feeling. She performs with remarkably good taste and artistic appreciation, never failing to arouse her audience to great enthusiasm. A native American, she studied under Gilchrist and Thunder, in Philadelphia, and later under the famous Oscar Saenger of New York, with the result that she is one of the highest paid choir singers in the United States. Her concert and oratorio work in various cities has stamped her as an artist of the highest rank.

Record Return Guide for February

After February 1st, 1912, United States M to Z Jobbers and Canadian Jobbers may return to the factory for credit under the terms of the current 10 per cent. Record Exchange plan, Edison Amberol and Edison Standard Records listed up to and including the numbers given in the following table:

	AMBEROL	STANDARD
Grand	Group	
Opera	\$2.00 40040	
	1.50 35015	
	1.00 30037	
Domestic	619	B-112 10475
British	12288	14042
French	17110	18168
German	15164	16180
Italian	7507	20612
Hebrew	10008	21023
Spanish	8013	12811
Filipine	8018	21266
Mexican	6126	20365
Portuguese	5093	19490
Argentine	7112	19784
Cuban	None	20711
Porto Rican	8511	None
Swedish	9401	20551
Bohemian	9805	16544
Hungarian	None	15792
Norwegian	9200	19900
Polish	None	15697
Belgian	None	18480
Danish	None	15800
Holland-Dutch	None	18472
Welsh	12203	23338
Hawaiian	11504	20716
Japanese	None	12826
Chinese	None	12768

Prettily Decorated Windows

One of the pretty windows of the many attractive ones in this city, is that of Harry F. Shipley on North Market street. Mr. Shipley has the four windows of his store all handsomely trimmed with holiday goods, but it is probably the phonograph window that attracts the most attention. The window contains a phonograph and a number of records, and a boy and girl finding Santa Claus has brought them a phonograph. Many persons stop to admire this window.—*Frederick, Md., paper.*

The compliments quoted above were hurled at Harry Shipley, an Edison Dealer of Frederick, Md., who has sent us some samples of his hustling advertisements in the local papers. It is quite evident that he has progressed to that viewpoint which regards advertising as an investment instead of an expense, and we are not at all surprised that he finds business good.

Realizing that originality is nine points of the window dressing law, J. D. Stage, of Blaine, Wash., has been busy developing his own ideas along this line. The samples of his work which we have had the good fortune to see argue very strongly in his favor, and lead us to recommend to those who cannot avail themselves of the regular Edison window display service, that they "take thought on the window, what they shall put in it."

The Smile

"To hold the mirror up to nature" is the avowed intent of the drama. But few of us realize that nature—human nature at least—is itself a mirror, for the character of our associates is reflected in our own dispositions. The man with a smile immediately finds friends wherever he may be, but the sour-visaged individual with the speak-to-me-and-get-bitten expression is at liberty to crawl off in a corner and die, any time he feels so inclined. He is taken at his own valuation and nobody tries to make friends with him.

"To him that hath"—or to him that pretendeth he hath—is given much more than to him that foldeth the hands and saith "Verily business is rotten." Nobody does business with a man for charity's sake. Between a hustler and a "grouch" there is no choosing. You have noticed that the largest concern in any particular field never loses sight of that fact in its advertising.

Why? Because human nature tends to follow the band. Just so in your business—if you smile the smile of good-fellowship and prosperity, customers will be yours, but if you face the public with a forbidding gloominess, the hinges on your door will show a tendency to rust.

You, as a Phonograph Dealer, are in the music business. And music is the expression of joy and mirth, or of beautiful thought. Therefore, it behooves you to suit your manner to the character of your trade and not to convey the impression that you are an undertaker.

If you believe that the personality of its proprietor has nothing to do with the prosperity of a store, go into some strange concern and see how you feel when you come out. If you are attended by a pleasant clerk, you will unconsciously register a vow to buy from that place again. If you are treated like a typhoid germ by some Great Stone Face, there will be a heavy dark line across that store's address in your calling list.

So make your personality help you to sell your goods and you will soon find that cheerfulness and prosperity go hand in hand.

Big Demand for "Gypsy Love" Score

Walter Eastman, manager of Chapell & Co., Ltd., states that the demand for the music of the latest Lehar success, "Gypsy Love," is developing remarkable proportions, not only in Chicago, where the operetta is proving the hit of the season, but in practically every section of the country.—*Music Trade Review*.

Phonograph Settled It

"No use bothering to write letters over this deal," said Mr. Sharp to Mr. Law. "Call me up some day and we'll fix the whole thing over the telephone."

Mr. Law said that was all right and went into executive session with himself. He knew that Mr. Sharp's mental and moral qualities were inadequately hinted at by his name. He was equally well satisfied that if he didn't get Mr. Sharp down in black and white that knife-edged gentleman would repudiate any understanding they might reach, if the bargain proved a disastrous one to him later on. Nevertheless, a few days later Mr. Law called Mr. Sharp to the 'phone. "What's your best figure?" asked Mr. Law, pressing a button by the side of the telephone receiver.

"Thirty-two dollars a ton," Mr. Sharp said.

"I do not recognize the voice," Mr. Law said. "To whom am I speaking?"

Mr. Sharp told him, giving full initials. Mr. Law asked if this was the Mr. Sharp of the Mont Pelee Turnip Company, and Mr. Sharp said it was. So the bargain was reached. A little later on Mr. Sharp found that he would lose money by it, whereupon he blandly refused to carry it out. He said that he had never made such an agreement. Mr. Law talked to him briskly over the telephone. Mr. Sharp was suave but determined. He had never entered into such a foolish bargain. Had Mr. Law any letters to prove his statements?

"Something better," said Mr. Law. Listen.

Whereupon he turned the horn of the phonograph toward the telephone and Mr. Sharp heard over the wire his own voice giving his own name and office address, and then making a trade agreement with Mr. Law. It would have convinced any jury.

"Enough," said Mr. Sharp. "You win. I'll settle."

Law had simply spliced the receiver of his telephone extension to a recording phonograph. Total cost, nothing. Total gain, enough to keep Mr. Law busy at a profitable job for the next year.—*York, Pa., Daily*.

Mr. Dealer, you can do lots with those Elk Records if you hustle. Take them up to the local lodge rooms just as soon as you can get them. Or get a list of the Elks in your town and arrange a Special Elks' Concert at your store. And while they are feeling enthusiastic over the Elk Records, play a few others.

Advice from a Far Country

A. Balting, of Nelson, New Zealand, has been in the business of selling Edison Phonographs for upwards of twenty-three years, and in all that time he has found that it pays to carry a large stock, and keep same with a proper system. Mr. Balting has doubtless had ups and downs in his business, as everyone has, but from his twenty-three years of experience he has come to the conclusion that it pays to stick to the Edison line to the exclusion of all other makes. Mr. Balting's own words on the subject are:

"During the twenty-three years that I have been in the Phonograph business, I have handled several different makes of Machines, Records, and Attachments, and I find that the 'Edison' Machines and Records are the most satisfactory in every respect. I find that keeping the other makes of Records only caused more work and no more sales. For an instance, a customer would come in and hear some Edison Records, and then ask to hear the other makes of Records, and in the end he would take the Edison in preference, so I have given up all the other makes, and now I am purely an Edison Dealer.

"My advice to small Dealers is to stock only the popular Machines and Records, and they are the 'Edison.' Keep a good stock of Machines and Records, advertise well, and success will follow. Of course, there are other things that are required to become a successful Dealer, such as a good system. Dealers should remember that system is the backbone, and punctuality is the soul of any business.

"Small Dealers who cannot afford to keep a repair man should become acquainted with the working parts of the different Machines, and learn to repair, and keep repair parts in stock. "Not having had any business training myself, I have had to learn from day to day. But, however, I have found the 'Phonograph Monthly' of great help to me."

A Queensland Dealer, with his eyes open for business, gives us the following interesting little news item:

"Circumstances recently taught me that the Edison Phonograph can speak for itself, and if one only uses his brains in keeping it under the public's nose, as it were, it must win.

"Here's an instance: An agent came to this town with some very elaborate talking machines and rented a large room to demonstrate them. On the first day he spent considerable time in explaining the merits of the machines to two Scotchmen, who decided to call and purchase a machine before leaving town, but it happened, unfortunately for the agent, that the two men came my way, when I had an Edison Standard going. I managed to get their attention long enough to play a few Scotch Records, commencing with Hector Grant's 'Lassie Dinna Sigh for Me,' this being a loud, clear Record with a good swing. It will always lift a Scotchman's foot. I had no voice, so just put on the Records, and finished up by selling the Machine

and twenty Records, and I am persuaded that a dumb man could sell Edison Phonographs as well as any man if he uses good judgment in selecting the Records to play to his audience."

Irving Berlin

It is stated that Irving Berlin, author of "Alexander's Rag-time Band," and other "hits" too numerous to mention, has made close to one hundred thousand dollars through his song writing, in the two and a half years he has been in the field.

His rise in the realm of popular music has been rapid. Four years ago he started his career as a singer of illustrated songs in a moving picture house at a salary of \$15.00 a week. To draw down that sum, he sang ten times a day!

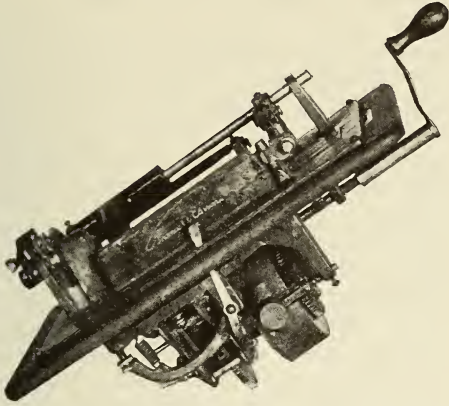
His first bid for fame as a popular song writer was a number entitled "Queenie." He presented it to a score of music publishers without success; the same publishers later offered him contracts larger than ever were offered a song writer to write exclusively for them.

"Queenie" was at last accepted by the Ted Snyder Co., and Mr. Berlin has shown his gratitude by writing for the concern numerous other songs, the popularity of which has placed the Snyder Co. in the first rank of music publishers.

A number of his successes, including "My Wife's Gone to the Country," "Mendelssohn Tune," "Call Me Up Some Rainy Afternoon," "Grizzly Bear," "Stop, Stop, Stop!" "Kiss Me, My Honey, Kiss Me," "Piano Man," "Dreams, Just Dreams," "When I'm Alone I'm Lonesome," "When You're in Town" and "Alexander's Rag-time Band," have appeared on Edison Records and are now available. His latest compositions, "That Mysterious Rag," "Ragtime Violin" and "After the Honeymoon" are contained in our late Record lists.

The man who stays in the retail business, and succeeds in the future, will be the big man, the man who is a student of human nature and the man who knows how to sell goods and sell them right. It will be the man who knows how to cope with the traveling salesman. Summed up and boiled down, the man who stays in the retail business in the future has got to be a real man. He must be a man of broad mind. He must be a man who realizes that it is not a question of manual labor, but a question of business judgment and of good common sense.—*Merchants Trade Journal.*

Flood-Proof



John W. Greenan of Austin, Pa., lost his personal and household effects in the recent terrible flood which swept that town. Search revealed this Edison Phonograph (shown above) in the ruins, and he shipped it to the factory. When we wound it up, it ran just as if there never had been a flood. No, we are not going to guarantee our machines to be calamity-proof, but we feel that this is a rather eloquent (though silent) testimony to the quality of material which we use. It is to be regretted that the machine did not happen to have a blank Record in position at the time of the disaster—we might have had some interesting inside information concerning it!

Edison Goods the World Over



Street scene in Caracas, Venezuela, showing the location of the Edison Dealers, Enrique Arvelo and Phelps.

Two French scientists have invented an adaptation of the Phonograph by which, they declare, the vibrations of the human heart may be recorded.

Immortality?

The Phonograph is to solve the problem of historic preservation for all time. The newly formed Modern Historic Records Association has as its mission the making of Records by great men of the present day. These Records will then be stored in a building embodying all the knowledge and skill of modern art and science in its opposition to the distinctive forces of Man and Nature.

The names of the incorporators of the society, together with the object of its members, were first inscribed on vellum, then sealed in a glass tube, and finally buried in concrete.

The next step was the operation of a Record, said to be the only one in existence, made by the voice of Thomas A. Edison. This will be the first Record preserved by the society—a fitting tribute to the man who has made the incorporation of such a society possible. Thousands of years hence descendants will be privileged to hear the voice of "the Wizard" to whose genius they will owe their absolutely accurate knowledge of the events of our time.

The society points out that history, gathered by our present methods of written documents, is really conscientious guesswork and is subject to constant revision through new discoveries. This element of uncertainty is to be completely eliminated by the preservative methods to be employed by the society.

The repository for the Records is to be more durable than the Pyramids of Egypt. The building will be placed upon a site free from floods and earthquakes and subject to as slight meteorological changes as possible. Concrete reinforced with steel is obviously the material to be used, but that is not yet absolutely waterproof and would be subject to the action of frost. The vaults will be constructed somewhat similar to bank vaults, though subject to minor alterations to suit the exigencies of their unique service.

The formation of this society marks a new era in the world's history and is a fulfillment of one of Mr. Edison's sage predictions. The incorporation was completed on November 9th and the following officers have been elected: Herbert L. Bridgeman, President; Gen. Grant, Alexander Konta, Dr. George F. Kunz, and Rear Admiral Peary, Vice-Presidents; W. T. Larned, secretary.

How many families have moved into your community during the past year? How many new friends and customers have you made of these newcomers?

Joseph Dutton

Hero

In the wild scramble for dollars we seem to narrow our perspective of life until it includes merely—self. It is, therefore, refreshing and inspiring to hear of the noble and unselfish devotion of Brother Joseph Dutton, to the lepers of Kalawao, on the island of Molokai, in Hawaii.

Born at Stowe, Vt., April 1843, he and his family fell in with the westward tide of humanity and drifted to Wisconsin. Here he worked in a book store and newspaper office until he joined the Union Army in which he attained the rank of major. He held a government appointment in Memphis, Tenn., after the war, and it was here that he consecrated his life to religious service. He turned at first to an Episcopal Cathedral, but later became a Roman Catholic. Two years spent with the Trappists at Gethseman, Ky., failed to satisfy the hunger of his soul and he went to the Convent of the Redemptionist at New Orleans.

Here occurred the second great turning point in this remarkable life for Bro. Joseph heard of Father Damien and his great work in caring for the lepers of Hawaii. The appeal was overwhelming and he started at once upon a journey to his place of voluntary exile. He found Father Damien infected with the terrible disease and was soon in full charge of the entire lepers' colony.

That was about twenty-five years ago. Today the Baldwin Home—for that is the name of the colony—is a community of cheerful, happy people, living under the most modern conditions which it is possible for this great souled genius to devise. Realizing that happiness is better than medicine, Bro. Joseph has organized a baseball team and installed an Edison Home Phonograph and now has over 200 Records. He is enthusiastic over the Edison as a means of keeping his patients cheerful and happy, regretting only that lack of friends prevents his acquiring a greater stock of Records.

Truly this man is a hero of a higher type than those who receive the world's applause. It is one thing to perform a conspicuous act of bravery and it is another and a far better thing to give one's life to the service of these unfortunates. Hawaii is far distant, but the great soul of Joseph Dutton is very near.

Thomas A. Edison

Thomas A. Edison has been taking a vacation, his first of length in two decades. He wanted to see the new industrial Europe. So he left to lieutenants the care of his factory on the edge of the Orange Mountains, and went to get his own information. Perhaps that doesn't sound exactly like a vacation. That is because the world of us common folks have not the Edison mind.

A fine piece of machinery deteriorates more rapidly in idleness than at speed; a fine mind rusts in sloth and sharpens in employment; but both machine and mind need scientific oiling as they work. Edison didn't put his mind in cold storage and stop thinking just because he was going on a pleasure trip. Instead the change quickened delightfully the very faculties that he wanted to rest. And, after all, wasn't that rest itself, for into what odd and diverting channels must not the big Edison ideas have run as the changing scenes before the eye carried changing impulses to the brain?

A few flashes both of his thoughts and his actions were mirrored back at intervals by the dispatches which followed the progress of his motor-car through cities that honored him, and laboratories that interested him. He admired outspokenly the planning German brain, referred to the smoke-stacks as his "patron saints," admitted he was not able to admire the art of the old masters, but at the same time defended himself from the accusation that he was too utilitarian to appreciate fine paintings and fine music. "I believe in the art of the present," he said. "I believe modern art keeps pace with modern thinking. It deals not with saints but with people, their sufferings and their problems." And in music he prefers Wagner. Not a purely utilitarian mind after all, you see, in this man who has labored a lifetime with the useful sciences.

Nor has the whirl of dynamos stilled either his inquiries or his speculations in that fascinating realm of philosophy where we consider ourselves, the road we travel, and why.

"It is undeniable," he told a fellow traveler one evening as they watched the flow of continental humanity past their vantage point in the garden of a famous hotel, "that the great quest of humanity is happiness. But was the world created to be happy? How many are truly happy? I've studied people in all classes and conditions, and everywhere I have found, when you get below the surface, that it is mostly the insincere individual who says, 'I am happy.'

Annette Kellerman, erstwhile mermaid, who has temporarily forsaken the Finny Folk to become a dancer, uses a Phonograph as an orchestra, when practicing at home.

Nearly everybody wants something he hasn't got, and as things are constructed, what he wants is money, more money than he has in his pocket.

"But after all, money can only buy a few things. Why should anyone envy the captains of industry? Their lives are made up of those vast, incessant worries from which the average individual is happily spared. Worry, worry, that is the evil of life.

"What do I consider the nearest approximation to happiness of which the present human nature is capable? Why, living on a farm which is one's own, far from the hectic, artificial conditions of the city—a farm where one gets directly from one's own soil what one needs to sustain life, with a garden in front and a healthy, normal family to contribute those small domestic joys which relieve a man from business strain."

Thus did he quaintly illustrate that he is cast in the mold of all the rest of mankind; for he thinks he would be happy if he were a farmer, and fate and his talents forced him to be an inventor. Of course he could buy a farm, but his wisdom tells him he cannot buy happiness, therefore he deduces that he would not find happiness on a farm.

Edison does not believe in what he terms "general education," and he found in Europe a text for discourse. Not that he found European education good, for he judged it largely bad, due no less, he concluded, to its generality than its meagerness.

"General education," he asserted, "is a luxury for those with money to spare. It leads nowhere as a rule. It is parrotlike instruction, where the reasoning faculties are not developed, and a boy is turned out a mere echo of traditional ideas. We need nothing so much as reform in educational methods. Educate, educate, but on new and proper lines, and I say it the more frequently as I see in Europe the depressing lack of that great factor of civilization. That we have schools that meet the needs of a diverse state of society is to my mind where we surpass Europe, but we ought not to forget to progress."

Edison is credited with being a millionaire, but in his factory quarter of the New Jersey town of West Orange he is never thought of as a rich man, but as a man who works unceasingly. When his plant was small, and the community more scattered "the works" were a beacon light for the valley, an electric blaze often undimmed until the sun came up to eclipse it with brighter rays. The shops now are many and big, and the district thickly settled with workmen, but they say "the wizard" has not changed greatly in habit, except that he works less by night.—*Success Magazine*.

Prof. Waterman, of the University of California, used a phonograph to determine the racial identity of a lone Indian recently captured in Oroville. He was found to be a member of the Mill Creek Tribe—probably the last of his race. He has made over fifty-two Records of folk-lore songs.

Elks' Records

We are now shipping to Jobbers, three Records especially made for Elks. Almost every town in the country has a local Elk Lodge, but many of these lodges are not able to secure proper music for their Ritualistic work. These Records are primarily designed to meet that difficulty, but they will also have a wide sale among Elks, who will want them in their own homes.

Every Dealer should get these Records and advertise them in the local newspapers, at the same time notifying the officials of the lodge in his town, that he is prepared to minimize the cost of their ceremonial music. Of course the expense to the lodge will be greatly diminished by the use of these Records as a substitute for hired musicians, and in a great many cases, the quality of the music will be greatly increased.

THE RECORDS

Amberol—50c each in the United States; 65c each in Canada

975 Elks' Opening and Closing Odes

Knickerbocker Quartet

976 Elks' Funeral Odes

Knickerbocker Quartet

977 Elks' Initiatory March and "Nearer My God to Thee"

Organ and Knickerbocker Quartet

Suspended List, Jan. 19, 1912

This list is supplemental to the suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the same consideration by the Trade as if reprinted in full herewith.

CALL., Rio Vista—L. Miller.

IND., Columbus—R. J. Gillaspay.

WIS., Glen Haven—W. J. Jordan.

Jobbers and Dealers are asked not to supply the above named firms with our apparatus, at addresses given or any other address.

We are always glad to furnish electros of the illustrations appearing on the cover of the Phonogram to any Dealer who will make use of them. The Fort Wayne Machine Company, of Fort Wayne, Ind., used the "Kiss Waltz" illustration from the January cover on an envelope and produced a very striking effect. Every month's illustration can be adapted by Dealers for the same purpose, or may be placed upon post cards together with a list of selected Records.

One "Stroke of Business" that Didn't Pan Out.

The following is an extract from the December 2, 1911, issue of the "Old Colonial Memorial," a local paper published in Plymouth, Mass.

"May Interfere with Sale.

"Herbert H. Berry attempted a little stroke of business this week, and after he had the goods other parties made an interference with his sale, and according to Mr. Berry's ideas, may attempt placing an injunction on his selling them as he intended. At the sale of the stock of the store of the late H. E. Washburn, he purchased all of the Edison Phonograph records, and proposed to dispose of them at a figure less than the regular established price. Wednesday morning a stranger appeared and bought three records, and was said to have come from some branch office of the record makers, to make an investigation. After buying the records he went out to make an affidavit of the transaction, and what his plans after that were have not been made public. Phonograph and talking machine owners will recall that there is something in the way of a regulation, printed on the back of the disc records, and elsewhere on the cylinder ones concerning the price at which they are to be sold, and at that figure only, and the move on Mr. Berry's speculation was based on this."

That the "Old Colonial Memorial" was inspired in the above prophecy, is apparent from the following injunction which has been obtained by Thomas A. Edison, Incorporated, against Mr. Herbert H. Berry and Mr. Charles Moning, who was associated with him in the transaction.

UNITED STATES OF AMERICA.

Massachusetts District, ss.

THE PRESIDENT OF THE UNITED STATES OF AMERICA,

To Herbert H. Berry and Charles Mooney, both citizens and inhabitants of the State of Illinois, and having a regular and established joint place of business in the Town of Plymouth, County of Plymouth and State of Massachusetts, within this District, Your Agents and Servants, GREETING:

WHEREAS, New Jersey Patent Company, a corporation created, organized and existing under and by virtue of the laws of the State of New Jersey, and having its principal office at West Orange, County of Essex, in said State, and a citizen of the State of New Jersey, and Thomas A. Edison, Incorporated, a corporation created, organized and existing under and by virtue of the laws of the State of New Jersey, and having its principal office at West Orange, County of Essex, in said State, and a citizen of the State of New Jersey, have exhibited their bill of Complaint before the Justices of our Circuit Court of the United States for the First Circuit begun and holden in Boston, within and for the District of Massachusetts on the third Tuesday of October, A. D. 1911, against you the said Herbert H. Berry and Charles Mooney, praying to be relieved touching the matters therein complained of, and whereas, by order of said Court made on the twelfth day of December, A. D. 1911, it was ordered that a Restraining order issue under the seal of the said Court, to restrain you and each and every of you, from doing all the matters and things from

the doing of which you are prayed to be restrained in said Bill, according in full with the prayer of said Bill.

We, therefore, in consideration thereof, ENJOIN AND COMMAND you each, and every of you that from and immediately after the receipt and notice of this our Writ, by you, or any of you, you shall not directly or indirectly use, or cause to be used, or sell, or cause to be sold, or offer for sale, apparatus, articles or devices embodying the invention and improvements set forth and claimed in Letters Patent of the United States No. 782,375, dated February 14, 1905, and granted to the New Jersey Patent Company, until the motion for injunction can be heard and decided by the court.

Wherefore you are not to fail on pain of ten thousand dollars, to be levied on your and each of your goods, chattels, lands and tenements, to our use.

WITNESS the Honorable EDWARD D. WHITE, Chief Justice of the United States, at Boston, this twelfth day of December, in the year of our Lord one thousand nine hundred and eleven.

A true copy:

CHARLES K. DARLING,
Clerk.

Attest:

Charles K. Darling,
Clerk U. S. District Court,
District of Massachusetts.

United States of America,
MASSACHUSETTS DISTRICT, } ss:

Boston, December 13th, 1911.

I HEREBY CERTIFY that I have notified the defendants, Charles Moning, described in the within precept as Charles Mooney, at 11:05 o'clock A. M., and Herbert H. Berry at 11:20 o'clock A. M., both at Plymouth, in said District, by delivering to them each in hand an attested copy of this precept.

GUY MURCHIE,
U. S. Marshal.

By James A. Tighe,
Deputy.

Fees—Service	\$4.00
Travel	2.22
	<hr/> \$6.22

A true copy:

Attest:

Charles K. Darling,
Clerk U. S. District Court,
District of Massachusetts.

There are times when the pun, much abused and poverty stricken and aged as it generally is, seems to justify its appearance. One day, when Mr. Potter was trying to read a romantic story to his matter-of-fact wife, he had recourse to a pun to save his temper.

"And so the evening wore on," read Mr. Potter, "'and——'"

"What did it wear?" inquired his wife, in her direst tone.

"My dear," said Mr. Potter, after scarcely perceptible hesitation, "if you must know, it was the close of an autumn day."

Watch the papers for Irene Franklin's itinerary. When she comes your way, make a noise to the effect that she is also singing in your store—by request.

The Other 13,000

Mohammed and the Mountain



Charles D. Blaine, of San Luis Obispo, Cal., feeling that the public was not coming to him rapidly enough, put a Phono-tonneau on his machine and proceeded to go to the public. Wild country is no obstacle to this hustler—as is amply shown in the accompanying illustration—for the simple reason that he realizes what the Phonograph means to people who are more or less isolated.

Mr. Blaine writes that his "limousine" holds four machines and two hundred Records, while his running boards carry repair tools, catalogs, and extra Records when occasion demands. His enclosures show some wide-awake advertising in the local newspapers, in circularization and in concert work. He very naturally finds that business is excellent and he believes that the prospect for 1912 is very promising.



This picture, recently forwarded to us by the Peoria Phonograph Co., Peoria, Ill., shows an excellent adaptation of one of the early Edison Window Displays. It is particularly noteworthy in that it demonstrates beyond question that only very few fixtures and a small financial outlay are really essential to the arrangement of a beautiful window.

Resultful Edison Window Display

The excellent effects obtainable with the Edison window displays is well illustrated by the show window of M. W. Waitt & Co., Vancouver, B. C., who do a heavy Edison business in that section of the Dominion of Canada. The company state that the various Edison window displays have never failed to produce substantial results in the form of sales and prospects, and that in their opinion no Edison Dealer, whether small or large, should be without them. The accompanying view of the window (omitted here for lack of space) was taken at night and throws into striking relief the various strong points of the display, which, it might be mentioned, has already influenced considerable holiday trade.—*Talking Machine World*.

Charles B. Nelson, Edison representative in Kimberley, Johannesburg and Durban, South Africa, has been running a very comprehensive and striking advertisement in South Africa periodicals and newspapers. He uses a cut indicating the struggle between the Home and Evil Byways for the possession of young folks, urging the Edison as a strong factor on the side of the Home.

Crop failures in that section of Kansas immediately bordering upon Ottawa have not hurt the Phonograph business of C. W. Hjort, an Edison Dealer of that city. Three years ago he was carrying three machines and 500 Records, then he had an attack of "hustlitis," moved into a fine new store, and stocked it with thirty-five machines—from Gems to Amberolas—and four each of every Amberol Record. He now reports excellent business and fine prospects.

The dealer's is an honorable craft, and every day it is more and more evident that the dealer has it in his power to become an educator in his community. There are to-day many dealers who are really responsible for the marked cultivation of musical taste in their spheres of influence; and while this has been a matter of growth, it is a sure indication of the potentiality of every dealer to educate his customers in musical culture.—*R. W. Laurence, in Musical Age*.



You were never too young—
You will never be too old—to enjoy the
Edison Phonograph

The Edison Phonograph is not only the greatest musician of all the ages—it is all the great musicians of the present day—playing all of the greatest music ever written.

You select your program to suit your audience when you own an Edison Phonograph. The songs you love best, sung by the singers who sing them best—your kind of music, rendered as only the Edison can render it—as true to life as the original.

The Edison tone is pure, smooth, subdued and true, because of the rounded, button-shaped sapphire reproducing point, which gives exactly the right volume of sound for the home. And the sapphire point is permanent—lasts forever. No changing needles, no scratching or wearing of records.

Edison Phonographs, \$15.00 to \$200.00.
Edison Standard Records, 35c. Edison
Amberol Records (play twice as long), 50c.
Edison Grand Opera Records, 75c. to \$2.00.

Yours for the Asking!

Here is a salesman waiting to help you—but he will ask no salary. His name is “Ready-made ad electro No. 32,” and he is at your beck and call, but don’t send for him unless you really intend to use him, as he costs us considerable money, though he costs you nothing.

If this salesman is more than you feel that you need, a request for “Stock Electro No. 792” will bring a cut of the illustration only.

Advance List

of Edison Amberol and Edison Standard Records
for April, 1912

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before March 25th, 1912, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on March 23d. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on March 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after March 20th, but must not be circulated among the public before March 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on March 23d, for delivery on the morning of the 25th. Jobbers are required to place orders for April Records on or before February 10th. Dealers should place April orders with Jobbers before February 10th to insure prompt shipment when Jobbers' stock is received.

Edison Amberol Concert Records

75 CENTS EACH IN THE UNITED STATES; \$1.00 EACH IN CANADA

28011 Hymn to the Emperor—"Kaiser Quartet"

Olive Mead String Quartet

Franz Josef Haydn (1732-1809) composed this superb Austrian National Anthem, known as the "Emperor's Hymn," to be sung in all the principal theatres in Vienna on the Emperor's birthday, February 12, 1797. The composer later made it the theme of four variations in his famous "Kaiser Quartet," op. 77. The Olive Mead Quartet—composed of Olive Mead, first violin; Vera Fonaroff, second violin; Gladys North, viola, and Lillian Littlehales, violincello—gives the theme the third variation for the 'cello and the finale of the quartet. This is a beautiful Record of a hymn which is famous from both an historical and a musical point of view.

28012 Beloved, It Is Morn

Charles Hackett

This is a rare treat to the person of discriminating taste. It is a beautiful poem of deep devotion which in its strength partakes almost of a religious nature. The music is triumphant, joyous—it is the awakening of a happy soul to a new day of inspiring beauty. Charles Hackett, a new Edison tenor, is fortunate in choosing this song with which to make his first appeal to the Phonographic world. Music by Florence Aylward; words by Emily Hickey. Chappell & Co., of New York City, are the publishers.

28013 Sing, Smile, Slumber

Marie Rappold

This song, sometimes known as "Gounod's Serenade," is one of the best known of this famous composer's works. It is a delicate little composition, typical of the modern French school, and admirably suited to the poem which is by Victor Hugo. Marie Rappold's sweet soprano is perfectly adapted to songs of this character, and her charming performance has, in this case, been aided by a special orchestral arrangement in which a pizzicato accompaniment produces a fine serenade effect. Published by G. Schirmer, New York City.

Special Engagement for the Edison Phonograph

IRENE FRANKLIN

The Vaudeville Headliner, in her Great Repertoire of Original Character Songs
with BURT GREEN at the Piano

There are probably very few, in the aggregate, who have not howled with glee, on one occasion or another, at the inimitable character singing of vaudeville's greatest favorite, Irene Franklin. She has been a headliner for a long (but not *too* long) time, and we feel fortunate indeed in being able to announce that her first Records for any music-reproducing instrument are to be offered on the Edison Phonograph.

As a singer of character and "kid" songs, Miss Franklin stands to-day with no near rival, combining, as she does in her work, a keen appreciation of the smallest detail in the humorous possibilities of a piece, with a natural leaning toward the art of imitating. Further—

(Always specify on your orders whether you want Amberol or Standard Records.)

more, there is never any doubt that she thoroughly enjoys singing her songs. Her spirited, whole-hearted entry into the portrayal of any character which she assumes never fails to win new friends for her and enthusiastic applause from her old friends.

In the following Records we hear the vaudeville star at her best. Every song is "Irene-true-to-life." When to the superb ability of the singer is added the clever playing of Burt Green at the piano, the Records leave little to be desired. All three songs were written and composed by Miss Franklin and Mr. Green.

950 I've Got the Mumps

Irene Franklin

Miss Franklin leads off her series of Edison Records with one of her greatest successes and juvenile character creations, "I've Got the Mumps." The song offers unlimited opportunities for fun-making and any who have ever had the good fortune to hear Miss Franklin sing it from the stage knows that she does not miss a single one of them. Burt Green at the piano.

951 The Talkative Waitress

Irene Franklin

Miss Franklin's next Record is a screamingly funny characterization of a type of restaurant waitress found in the larger cities, particularly in New York. The versatility of the artist in portraying first one character and then another is well exemplified here. No two characters could call for wider range of work than that of the child in "I've Got the Mumps" and "The Talkative Waitress," yet both are absolutely perfect in every detail. Burt Green again assists at the piano.

952 I Want to be a Janitor's Child

Irene Franklin

For Miss Franklin's third Record she goes back to the juvenile again; this time with orchestra accompaniment for a change. A little girl is portrayed who has everything in life that one could wish for, yet who innocently envies the lot of the janitor's child and her apparent freedom, for she can "sample all the 'goodies' that the grocer brings, dig into the ash can and find nice things." All three of these Records are in a class by themselves and will, we know, be appreciated at their full worth by every owner of a Phonograph.

Edison Amberol Records

UNITED STATES LIST, 50 CENTS; CANADIAN, 65 CENTS

953 Waldmere March

New York Military Band

This march should have been on the Amberol list 'ere this; our Standard Record of it has always been so popular. Its listing recalls the interesting fact that it was written by F. H. Losey, while he was riding on a trolley car running between Erie and Waldmere, Pa. Mr. Losey was conductor of a band in the latter city at the time and named the piece for his home town. The air is melodious, the coda being particularly effective, and the rhythm right for marching. Published by Carl Fischer, New York City.

954 Rum Tum Tiddle

Billy Murray and Chorus

This novelty song is a combination of several of the most popular ragtime songs now current in vaudeville and is being featured with complete success by Bessie Wynn, Maggie Cline and other favorites. As produced on this Record, it introduces humming and whistling effects as added attractions. Orchestra accompaniment. Music by Jean Schwartz; words by Edward Madden. Published by Jerome and Schwartz Publishing Co., New York City.

955 Maybe That Is Why I'm Lonely

Anna Chandler

"Lonely" songs seem to be Miss Chandler's forte—just why is difficult to understand, for with her tremendous success here and abroad she should be anything but "sad and blue"! This particular song of the "lonely" class has enough distinctive features to stand on its own feet without regard to its predecessors, and we predict great favor for it. George W. Meyer, whose tuneful songs have appeared from time to time on Edison Records, is the composer of the music, and Joe Goodwin, the writer of the words. Orchestra accompaniment. Published by Jerome H. Remick & Co., New York City.

956 By the Light of the Jungle Moon

Walter Van Brunt and Mixed Chorus

Jungle songs are always in order, but we have not had one for some time. To make this one especially attractive, we arranged a quartet comprising Elizabeth Spencer, soprano; Elsie Baker, contralto; Harry Anthony, tenor, and Frank Croxton, bass—a combination not heretofore listed—to assist Mr. Van Brunt. This song suggests "Moonlight in Jungeland" (Amberol No. 415), and will undoubtedly rival it in popularity. Orchestra accompaniment. J. Caldwell Atkinson composed the music, and Powell I. Ford wrote the words. Jerome H. Remick & Co., New York City, are the publishers.

957 Nothing to Do Until To-morrow

Evan Baldwin

It is impossible to estimate even in round figures the number of people who have laughed at the unfortunate "guy" depicted in "Tad's" *New York Journal* cartoons—the chap who pretends he is happy over being worked to death at some new job. This song is based

(Always specify on your orders whether you want Amberol or Standard Records.)

upon his experiences and has been very cleverly adapted. Evan Baldwin was chosen to make the Record because his voice seemed to fit the song unusually well. The orchestra accompaniment is specially arranged to enhance the effect of his rendition. Music by George W. Meyer, words by Jack Drislane. Published by F. B. Haviland Publishing Co., New York City.

958 An Easy Job on the Farm

Golden and Hughes

Another vaudeville sketch by this popular pair, who have talked and laughed themselves into thousands of homes. The text of this Record is somewhat on the style of "Nothing to Do Until To-morrow," which also appears in this supplement.

959 The Old Church Hymns and Bells James F. Harrison and Edison Mixed Quartet

The remarkable clarity of Mr. Harrison's baritone voice is especially notable in this—his latest—Record, which tells the pathetic story of old age. Bells supplement the orchestra accompaniment, blending perfectly with the excellent mixed quartet. The song recalls Amberol Record No. 398 "Old Jim's Christmas Hymn," and introduces "Abide With Me" and "Jerusalem the Golden." W. E. Naunton and A. Chrystal wrote the music and words of this song, the listing of which was prompted by many requests from our Australian friends.

960 Hornpipe Medley

Charles D'Almaine

D'Almaine has made many excellent violin Records for us and we feel sure that this medley, introducing "Jenny Linn," "Lockers," "Acrobat," "Champion" and "Autograph" hornpipes, will appeal to many "landlubbers" just as strongly as it will to "old salts." Orchestra accompaniment.

961 In a Little While

Campbell and Gillette

A tenor duet, styled a "novelty song" by the composers, rendered in good style by this popular team whose Records in previous Edison lists have made them thousands of friends. A very catchy swing and a peculiar break in the time at the end of each line, which is accentuated by the orchestra, make this an extremely desirable Record. George Christie, author of the song, has gained considerable popularity as the writer of "Baby Rose" (Amberol No. 719) and "If All My Dreams Were Made of Gold" (Amberol No. 891). Words by Jack Kingsley. Published by M. Witmark & Sons, New York City.

962 Moonlight Bay

Premier Quartet

A well-balanced male quartet can invariably please an audience which has a good ear for harmony. In this tuneful song the air is carried by different parts at different times, while the remaining voices constitute a vocal accompaniment, augmented by an orchestra. The quartet finishes the performance by introducing banjo and other effects while singing in subdued tones. Music by Percy Wenrich; words by Edward Madden. Jerome H. Remick & Co., of New York City, are the publishers.

963 Mollie Darling

Will Oakland and Chorus

An old time favorite ballad. Will Oakland and a male quartet have made a perfect Record of the exquisite harmony contained in this old song, which is very well adapted to Oakland's high tenor. In songs of this nature there is always a note of tenderness which appeals to many people, and we believe that this Record will find a host of admirers. Orchestra accompaniment. Words and music by Will S. Hays. Published by Oliver Ditson Company, of Boston.

964 The Harbor of Love Medley

National Promenade Band

This "dandy" waltz was recorded especially for dancing, and it has no superior. It introduces "The Harbor of Love," "The Hour That Gave Me You," and "You'll Do the Same Thing Over Again"—all popular "hits" of the day. Being a band selection it is suitable for use in any hall, no matter how large, and it will never fail to demand encores. Published by Jerome H. Remick & Co., of New York City.

965 Love's Sentence

Ada Jones and Billy Murray

A waltz time song with rather novel words, sung as a conversational duet by Edison favorites of long standing, to an orchestral accompaniment. Music by George W. Meyer; words by Joe Goodwin. Publishers, F. B. Haviland Publishing Co., of New York City.

* 966 Ragtime Violin

Premier Quartet

Irving Berlin, writer of "Alexander's Ragtime Band" (Amberol No. 817), recently produced this somewhat similar ragtime tune and its success was instantaneous. It is the sort of song that sets everybody's feet going and the Premier Quartet do not lose a single opportunity to "rag" it—nor does the accompanying orchestra. The Record is one of the "hits" of the list, as one would naturally suppose it would be, taking into consideration the wide vogue the song has already enjoyed. Published by the Ted Snyder Company, of New York City.

* This selection will be illustrated on the cover of the April PHONOGRAM.

967 Dancing on the House Top

Charles Daab

Bells solos have always achieved great popularity—due partly perhaps to the remarkable clarity of tone produced by the Phonograph. This Record is one of the most popular solos of the Standard Records, of which No. 519 achieved unusually wide favor. The orchestra accompaniment takes the form of obligatos and interludes, making the Record exceedingly musical and attractive. Music by Edwin Christie.

968 The Song of Triumph—Easter Anthem

Edison Mixed Quartet

This is our annual Easter Record and is a song of triumph, written by I. H. Meredith, author of "Bells of Christmas" (Amberol No. 560). It is an inspiring Easter anthem, the spirit of which is exemplified by the triumphant introductory notes of the trumpets, followed by the quartet of mixed voices, leading to a soprano-tenor duet, and culminating in the singing by the full chorus of the joyful tidings "Sing Every Nation for the Saviour Now is Risen from the Grave." A specially arranged organ and orchestra accompaniment adds a finish to this production which could not be excelled. Words by Edith Sanford Tilltson. Published by Tullar-Meredith Co., New York City.

969 Ye Merry Birds, That Sweetly Sing

Elizabeth Spencer

This beautiful song was composed by Ferdinand Gumbert, a native of Berlin, who was famous as a singer and composer of German operettas and many songs of an unusually high order. In the original version (O bitt' euch, liebe Vögelein) this song has always been considered one of the gems of German music, and in the English translation it has gained great popularity as a concert number. Elizabeth Spencer does the old favorite complete justice, and her performance is ably augmented by an orchestra accompaniment.

970 Angel's Serenade

Venetian Instrumental Trio

There is scarcely a musical ear in the country which has not been charmed at one time or another by this sweet melody, which seems to have been created especially for the violin. The Record introduces a beautiful flute obligato to the sustained melody of the violin, while the harp carries a delightfully harmonious accompaniment through the selection. This is a Record for musical people, and as such will be appreciated by those who value the Phonograph for the inspiring melodies it brings into the home. Composer, G. Braga.

971 Your Smile

Elsie Baker

Elsie Baker has in this Record produced one of the most charming songs to be found in the realm of sentimental ballads. The fact that it has always proven to be one of her most successful songs at concerts and song recitals has prompted its appearance upon our list and we are confident that it will serve to increase her already large following. Songs of this variety seem peculiarly well suited to a contralto voice, especially one that can bring out all that is best in it. Orchestra accompaniment. Music by Dorothy Forster; words by Harold Simpson; publishers, Chappell & Co., New York City.

972 The Broken Melody

American Standard Orchestra

A splendid orchestra Record of one of the most beautiful and original concert pieces of recent years. It was originally written as a 'cello solo and was performed as such by the composer, Auguste van Biene, in the play "The Broken Melody," which scored a great success here and abroad. The selection has a beautiful flowing melody in which there occurs a sudden break or suspense, giving a surprising and fascinating effect to the already charming harmony of the piece. Published by E. Ascherberg & Co., of London.

973 I Will Magnify Thee, O God

Agnes Kimball and Reed Miller

Joseph Mosenthal, the composer of this beautiful sacred duet, was born in Kassel, Germany, in 1834. He became one of the best known musicians in New York, was organist and choir master of Calvary Church 1860-1887, and from 1867 to the time of his death in 1896, he was conductor of the New York Mendelssohn Glee Club. This song is one of Mosenthal's best known sacred songs and, as rendered by these well-known artists, it makes a finished and charming Record. Orchestra accompaniment. Published by G. Schirmer, New York City.

974 Second Polonaise

Edison Concert Band

The Hungarian Rhapsodies of Liszt are famous the world over. This Second Polonaise has a somewhat similar movement, of Hungarian character, and is probably the most celebrated of this great composer's works of this type. The piece is recognized as an extremely difficult piano composition, and as arranged for orchestration requires the utmost skill for proper rendition. The musically well informed will be particularly pleased by this selection. Published by Carl Fischer, New York City.

Edison Standard Records

UNITED STATES LIST, 35 CENTS; CANADIAN 40 CENTS

10546 Florentiner March

Sousa's Band

Sousa's band never fails to make a success of any piece it attempts, and this excellent march by Julius Fucik has proven to be another welcome addition to the extensive repertoire of this celebrated organization. The Record is a good one, and does full justice to both the selection and the performers. Hawkes & Son, London, are the publishers.

(Always specify on your orders whether you want Amberol or Standard Records.)

10547 Way Down East Where I Belong

Byron G. Harlan

A new "rube" song by this well-known Edison artist. It has a humorous text, a catchy air, and introduces barn-yard effects at various times. The orchestra accompaniment is eccentric and very much in keeping with the character of the song. Words by William J. McKenna.

10548 Rum Tum Tiddle

Billy Murray and Chorus

The latest Metropolitan "hit," which also appears in this supplement under Amberol No. 954. Orchestra accompaniment. Music, Jean Schwartz; words, Edward Madden; publishers, Jerome & Schwartz Publishing Co., New York City.

10549 Queen of the Burlesque

Olly Oakley

Olly Oakley, the favorite English banjoist, has performed very successfully for the Edison in the past, and we have every reason to expect that this new banjo Record will prove as popular as have the others by the same artist. Music by A. Tilley.

10550 Moonlight Bay

Premier Quartet

A make-over by the same quartet of the tuneful selection on Amberol No. 962 in this supplement. Orchestra accompaniment. Words and music by Edward Madden and Percy Wenrich; publishers, Jerome H. Remick & Co., New York City.

Foreign Records for April, 1912

AMBEROL: U. S. LIST, 50c. EACH; CANADIAN, 65c. EACH.

STANDARD: U. S. LIST, 35c. EACH; CANADIAN, 40c. EACH.

BRITISH AMBEROL FOR FEBRUARY.

- 12404 Selection from *The Mousme, Talbot & Monckton* National Military Band
- 12405 Let's All Go Mad, *Godfrey & Williams* Billy Williams
- 12406 Hearts of Oak, *Garrick & Dr. Boyer* Peter Dawson
- 12407 There's Plenty of Room in the Park, *Harrington & Neat* Florrie Forde
- 12408 Dreaming Waltz, *Joyce* Alhambra Orchestra
- 12409 Hymns My Mother Used to Sing, *Langford* David Brazell
- 12410 It Was Three O'Clock in the Morning, *Penso* Jack Charman
- 12411 Les deux Magots—Overture, *Bouillon* Alexander Prince
- 12412 Kathleen Mavourneen, *Crawford & Crouch* Ernest Pike
- 12413 Baby's Box of Toys, *Penso* Stanley Kirkby
- 12414 The Emperor Passes—Patrol, *Vollstedt* H. M. Irish Guards Band
- 12415 I Wish I Had Some One to Love Me, *Lauder* Harry Lauder

BRITISH STANDARD FOR FEBRUARY.

- 14107 Gendarmes March, *Brandt* H. M. Irish Guards Band
- 14108 Why Can't We Have the Sea in London? *Godfrey & Williams* Billy Williams
- 14109 Just a Wee Deoch-An-Doris, *Morrison & Cunliffe* Florrie Forde
- 14110 On the Road to Zag-a-Zig, *Herman Finck* Alhambra Orchestra
- 14111 Sing Something Irish to Me, *Godfrey* David Brazell
- 14112 O'Brien, *Murphy* Stanley Kirkby
- 14113 Down by the Old Mill Stream, *Tell Taylor* Albert Crawley
- 14114 Captain Ginjah. O. T., *Leigh* Jack Charman
- 14115 Viva La Jota Spanish March, *Marquina* National Military Band
- 14116 The Coulin (Irish Bagpipe) W. N. Andrews

GERMAN AMBEROL FOR FEBRUARY.

- 15218 Castell-Vajour-Marsch, *Gilbert* Johann Strauss Orchester
- 15219 Liebchen lass uns tanzen, *Gilbert* Lucie Bernardo & Max Kuttner
- 15220 Mägdlein lass dein Eigensinn, *Gilbert* Hedwig Zimmer
- 15221 Eva-Walzer, aus "Die moderne Eva," *Gilbert* Johann Strauss Orchester
- 15222 Sonntag ist's, *Muth & Bleu* Elite Quartett

- 15223 Flammende Liebe—Walzerlied, *Mews* Erich Schroeter
- 15224 Sage mir: Ich hab' dich lieb, *Thiele* Lucie Bernardo & Max Kuttner
- 15225 Denkst du noch, *Bcrény* Lisa Weise & Hans Bondy

GERMAN STANDARD FOR FEBRUARY.

- 16218 Wär ich ein Schwesterlein, *Gilbert* Johann Strauss Orchester
- 16219 Wär ich ein Schwesterlein, Duett, *Gilbert* Hedwig Zimmer & Max Kuttner
- 16220 O blieb' bei mir und geh nicht fort, *Silcher* Elite Quartett
- 16221 Liebchen lass uns tanzen, *Gilbert* Johann Strauss Orchester
- 16222 Jeder Mann wenn er kann, *Gilbert* Erich Schroeter
- 16223 Hopla—Vater merkt's ja nicht, *Bcrény* Mila Endtresser
- 16224 Timbuktu-Rheinländer, *Bcrény* Johann Strauss Orchester

FRENCH AMBEROL FOR FEBRUARY.

- 17147 La Housarde—Valse militaire, *Ganne* Garde Républicaine
- 17148 Publicité Moderne, *Doubis* Gabriel Miller
- 17149 La Jolie Fille de Perth—Quand la flamme, *Bizet* Paul Payan
- 17150 La Coupe du Roi de Thulé—Arioso, *Eug. Diaz* Louis Dupouy
- 17151 La Ronde du soir, *V. Scotto* Henriette Leblond
- 17152 Parais à ta fenêtre, *L. Gregh* Paul Dangely

FRENCH STANDARD FOR FEBRUARY.

- 18190 Marche des Socialos, *L. Lust* Henriette Leblond
- 18191 Un drame chez le coiffeur, *F. Heints* Gabriel Miller
- 18192 Conchita la folle, *Galzelli* Georges Welldy

SPANISH AMBEROL FOR FEBRUARY.

- 8051 La Golondrina—Canción, *Narciso Serradell* Félix de la Sierra
- 8052 El Rey que Rabió—Romanza—"Yo que siempre de los hombres me burle," *R. Chapí* Alicia del Pino
- 8053 El Año Pasado por Agua—Dúo de los Paraguas, *Chueca y Valverde* José Francés y Alicia del Pino

SPANISH STANDARD FOR FEBRUARY.

- 21287 Las Dos Princesas—Vals—"Son los bailes de máscaras." *M. F. Caballero* José Francés

(Always specify on your orders whether you want Amberol or Standard Records.)

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynolds.
Montgomery—R. L. Penick.

ARK., Fort Smith—R. C. Bollinger Music Co.

CAL., Los Angeles—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

D. C., Washington—E. F. Droop & Sons Co.

GA., Atlanta—Atlanta Phonograph Co.
Waycross—Youmans Jewelry Co.

IDAHO, Boise—Eilers Music House.

ILL., Chicago—Babson Bros.
Lyon & Healy.
James I. Lyons.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Sioux City—Harger & Blish.

LA., New Orleans—National Automatic Fire Alarm Co.
Philip Werlein, Ltd.

MAINE, Bangor—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co.
Pardee-Ellenberger Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
Worcester—Iver Johnson Sptg. Goods Co.

MICH., Detroit—American Phono. Co.
Grinnell Bros.

MINN., Minneapolis—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.

MO., Kansas City—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Koerber-Brenner Music Co.
Silverstone Talk. Mach. Co.

MONT., Helena—Montana Phono. Co.

NEB., Lincoln—Ross P. Curtice Co.
H. E. Sidles Phono. Co.
Omaha—Shultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Newark—Edisonia Co.
Paterson—James K. O'Dea.
Trenton—John Sykes.

N. Y., Albany—Finch & Hahn.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.

New York City—Blackman Talking Machine Co.

J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.
John Wanamaker.

Oswego—Frank E. Bolway.

Rochester—Talking Machine Co.

Syracuse—W. D. Andrews.

Utica—Arthur F. Ferriss.
William Harrison.

OHIO, Cincinnati—Milner Musical Co.
Rudolph Wurlitzer Co.

Cleveland—Laurence H. Lucker.

Columbus—Perry B. Whitsit Co.

Dayton—Niehaus & Dohse.

Newark—Ball-Fintze Co.

Toledo—Hayes Music Co.

OKLA., Oklahoma City—Schmelzer Arms Co.

OREGON, Portland—Graves Music Co.

PENNA., Allentown—G. C. Aschbach.
Easton—The Werner Co.

Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Lit Brothers.
Penn Phonograph Co.
John Wanamaker.
H. A. Weymann & Son.

Pittsburg—Louis Buehn & Bro.

Seranton—Ackerman & Co.
Technical Supply Co.

Williamsport—W. A. Myers.

R. I., Providence—J. A. Foster Co.
J. Samuels & Bro.

TENN., Memphis—F. M. Atwood.
O. K. Houck Piano Co.

TEX., Dallas—Southern Talking Machine Co.

El Paso—W. G. Walz Co.
Fort Worth—L. Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Eilers Music House.
Spokane—Graves Music Co.

WIS., Milwaukee—Laurence McGreal.

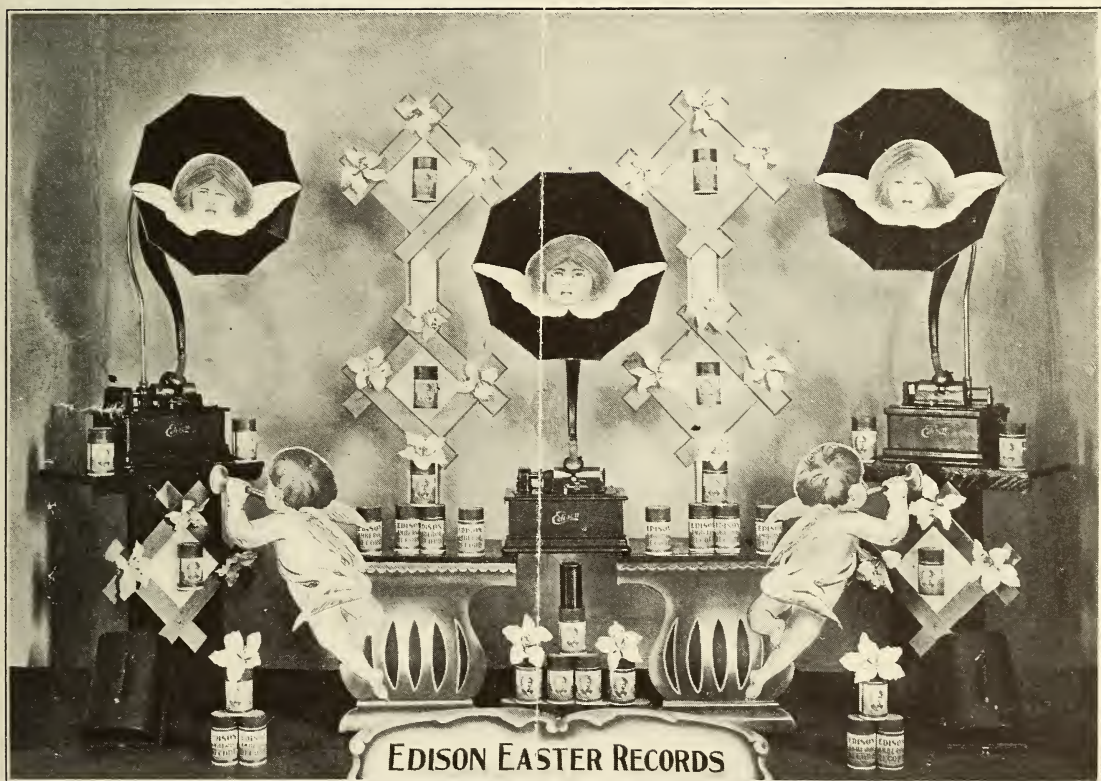
CANADA, Quebec—C. Robitaille.
Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd.
Babson Bros.
Calgary—R. S. Williams & Sons Co., Ltd.

The EDISON PHONOGRAPH MONTHLY

VOL. X

March 1912

No. 3



EDISON WINDOW DISPLAY FOR EASTER—No. 18

Every Dealer in the country should make a special effort to dress his store for the Easter season. This Window Display will make an excellent nucleus.

The EDISON PHONOGRAPH MONTHLY

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Record Return Guide for March

After March 1st, 1912, United States A to L Jobbers and Canadian Jobbers may return to the factory for credit under the terms of the current 10 per cent. Record Exchange plan, Edison Amberol and Edison Standard Records listed up to and including the numbers given in the following table:

	Group	AMBEROL	STANDARD
Grand Opera	\$2.00	40042	B-112
	1.50	35019	10485
	1.00	30041	14047
Domestic.....		639	18171
British.....		12288	16186
French.....		17113	20612
German.....		15170	21023
Italian.....		7507	12811
Hebrew.....		10008	21266
Spanish.....		8013	20367
Filipine.....		8018	19490
Mexican.....		6130	5093
Portuguese.....		5093	7112
Argentine.....		7112	19784
Cuban.....		None	20711
Porto Rican.....		8511	None
Swedish.....		9401	20551
Bohemian.....		9805	16544
Hungarian.....		None	15792
Norwegian.....		9200	19900
Polish.....		None	15697
Belgian.....		None	18480
Danish.....		None	15800
Holland-Dutch.....		None	18472
Welsh.....		12203	12338
Hawaiian.....		11504	20716
Japanese.....		None	12826
Chinese.....		None	12768

Boiling Eggs by Phonograph

TO THE EDITOR OF THE SUN—Sir: The Editorial method of boiling an egg is a trifle too full of detail, to my thinking. Here is a much better plan: I have a Phonograph. I put my eggs in boiling water, insert in the Phonograph a record, I won't give away what it is, which plays for three minutes exactly. I set the record going, and when it has run out the eggs are nicely set and ready for eating. MUSICAL.

Suspended List, Feb. 20, 1912

This list is supplemental to the suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the same consideration by the Trade as if reprinted in full herewith.

Me., Portland—Geo. W. Brown.
Ernest L. Small.

Jobbers and Dealers are asked not to supply the above named firms with our apparatus, at addresses given or any other address.

Factory Visitors

Among those whom we had the pleasure of entertaining at the factory during the past few weeks were the following:

W. O. Pardee and H. L. Ellenberger, Pardee-Ellenberger Co., New Haven, Conn.; John A. Popp, Philadelphia, Pa.; Wm. Toennies, Eclipse Phonograph Co., Hoboken, N. J.; F. E. Bolway, Oswego, N. Y.; W. A. Myers, J. A. Myers and Mr. Metzger of W. A. Myers, Williamsport, Pa.; O. R. Moulton and W. A. Moulton, American Phonograph Co., Burlington, Vt.; W. D. Andrews, Syracuse, N. Y.; C. N. Andrews, W. D. Andrews, Buffalo, N. Y.; Mr. and Mrs. W. C. De Forest, Sharon, Pa.; L. C. Wisell, of Lyon & Healy, Chicago, Ill.; W. O. Brown, Dover, N. J.; F. Loeffler, Union Hill, N. J.; Clarence H. Seavey, Haverhill, Mass.; S. J. Francis and Mr. Harvey, Iver Johnson Sporting Goods Co., Boston, Mass.; L. E. McGreal, Milwaukee, Wis.; J. N. Blackman, Blackman Talking Machine Co., New York; T. O'Grady and Mr. Zellman, The Edison Company, Newark, N. J.; O. R. Moulton, American Phonograph Co., Burlington, Vt.; J. H. Massey, J. A. Foster Co., Providence, R. I.; Mr. Osgood, A. B. Clinton Co., New Haven, Conn.; Hy Eilers, Portland, Ore., and George Heidinger, Eilers Music Co., Spokane, Wash.; W. M. Cole, H. E. Sidles Phonograph Co., Lincoln, Neb.; Louis Buehn, Philadelphia, E. Buehn, Pittsburg, Louis Buehn & Bro.; Hugh Shields, Denver Dry Goods Co., Denver, Colo.

The EDISON PHONOGRAPH MONTHLY

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NATIONAL PHONOGRAPH CO., LTD., VICTORIA ROAD, WILLESDEN, LONDON, N. W.
NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

Vol. X

MARCH, 1912

No. 3

Edison at Sixty-five Proud of His Youth

Nearly forty one-time associates and present day admirers of Thomas A. Edison gathered at his home in West Orange, N. J., last night, to feast him in honor of his sixty-fifth birthday anniversary to-day. A testimonial and loving cup was presented to him, the testimonial by T. Comerford Martin, and the cup by Edward H. Johnson. On behalf of the inventor the responses were made by Samuel Insull of Chicago.

The dinner was served at 7 o'clock in the music room of Mr. Edison's handsome residence in Llewellyn Park. Afterward there was a reception, at which the guests numbered twice as many more. Mrs. Edison, their daughter Madeline, and son Charles, participated in the tribute to the inventor.

The testimonial, engrossed, was worded as follows:

To Thomas Alva Edison, greeting:

On this your sixty-fifth birthday and thirty-third anniversary of your inauguration of the now world-wide industries, based on the generation and distribution of electrical energy, your associates in the pioneering days unite in this tribute of appreciation and affectionate regard, and bear witness to posterity that despite a marvelous development of electric lighting and allied arts, the comprehensive system originally worked out by you remains to-day unchanged in any essential.

We feel that no higher tribute to your genius can be paid than is embodied in the simple statement of fact, but we are not content with this alone. We have another obligation, of which it is our pleasure to acquit ourselves on this happy occasion, namely, the acknowledgment of our indebtedness to you for the great example you have given us of indomitable energy, patient perseverance in pursuit, modesty in achievement, charity toward detractors, sympathy with fellow-pioneers and co-workers, and an utter disregard for profit for its own sake.

The inventor himself, smiling in appreciation of it all, sat in what appeared to be an ordinary mahogany chair, but which in reality was one of his latest achievements, a reinforced concrete chair stained to look like mahogany. Edison recently announced that he had added to his discovery of how to make cement houses cheaper the invention of concrete furniture which would

enable "newlyweds" to outfit themselves for a few hundred dollars as grandly as the rich could do under the old regime.

The dinner was arranged by Robert T. Lozier of New York, and he was master of ceremonies. The tables were set in a hollow square, the centre of which was a sunken garden, with a cement house, small, but complete in every detail, in the centre. On either side of the house was a tiny lake, in which swam goldfish and real ducks. Each lake was spanned by a cement bridge. The ducks swam at one end of the lake and at the other was a fountain, and on the banks a flower bed. The landscape was surrounded by a hedge, in which at intervals tiny incandescent lights sparkled.

At the tables the place cards were recent photographs of the inventor. Each guest received as a souvenir a bronze paperweight specially made for the occasion and bearing in its centre a favorite motto of Edison's, "All things come to him who hustles while he waits." In the upper left-hand corner appears a view of the Menlo Park laboratory of the early days, and in the right the laboratory of to-day at West Orange. Between the two emblems of the past and the present at the upper part of the plate is the fac simile of Edison's signature, and the date of the birthday celebration. In the lower left-hand corner is a stock ticker, one of his early inventions, and at the right the storage battery, one of his latest achievements. At the very bottom are the dates 1847 and 1912, to show the span of Edison's life.

There was no separate menu printed, but it was put in a program folder with a unique cover. It represented an incandescent light, with sixty-five distinct luminous streams radiating its surface. Each of the radiants was labeled with the name of some signal achievement of Edison,

and they ranged from his early telegraph inventions to the "Poured House" and the storage battery.

During both the dinner and the reception the guests were entertained with the phonograph and moving pictures. Besides those named, the guests included R. R. Bowker, of New York; Charles Wirt, of Philadelphia; E. F. Berggren, of Orange; C. A. Benton, of New York; J. P. Ord, of Albany; Charles S. Bradley, of New York; Charles L. Edgar, president of the Boston Edison Company; John W. Howell, of the General Electric Company at Harrison; John W. Lieb, Jr., vice president of the New York Edison Company; Frank S. Hastings, of New York; W. H. Meadowcroft, now attached to the Edison laboratory at West Orange; Harry Miller, private secretary to Mr. Edison; P. B. Shaw, of Williamsport, Pa.; Frank L. Dyer, president of Thomas A. Edison, Incorporated, and the allied companies; Frank J. Sprague, of New York; Arthur Williams, of the New York Edison Company; John Miller, Mr. Edison's brother-in-law; I. C. Walker, of Philadelphia; Dr. Schuyler Skaats Wheeler, of the Crocker-Wheeler Company, of Ampere; H. M. Byllesby, of Chicago; Charles L. Clark, J. W. Aylesworth, of East Orange; Walter Miller and Fred Ott, of the Edison works, and George F. Morrison, of the General Electric Company, Harrison.

Current Printed Matter

Fisk Jubilee Supplement (Form 2161)—Giving a sketch of the university, the singers and negro music. It also contains a photograph of the quartet. This supplement is obtainable direct from the Advertising Department.

Elks' Record Supplement (Form 2157)—A very appropriate single sheet, with a beautiful design on the front, showing the Elk head framed in a purple band. Sent direct to Dealers from the Advertising Department.

The Plan Maker's Plan, No. 4 (Form 2158)—The Plan Maker promised that each succeeding plan would surpass its predecessors. That sounded like a pretty big proposition, but he has lived up to his word. This plan takes up vaudeville and those therein engaged. Progressive Dealers only, receive these Little Plans—that is to say, those who signify their willingness to carry out the suggestions contained in the Plans.

Sales Department Bulletin, No. 110—Announcing four new Bohemian Amberol Records, shipment of which begins March 1st.

March Sales

There are at least two reasons why your March sales should be large. In the first place, March is not the most comfortable season of the year in a great part of the country. It is a time of mud, slush, rain, raw wind—and all those elements which tend to make the fireside look extremely inviting. And as the attractiveness of the family gas-logs increases, there will be an inversely proportionate decrease in the popularity of outdoor amusements. Skating is too apt to deteriorate into a sudden cold plunge, tobogganning is rather uncertain, and the weather will not permit of tennis, golf and other summer amusements.

Moreover, there is the Lenten season, extending through the entire month of March, forbidding the midnight supper, and tabooing even the theatre for thousands of people. But, even if Lent is not strictly observed, it is a period wherein almost countless thousands of people deny themselves some form of pleasure, partially at least. The theatres unquestionably suffer at this time, not because people do not care to be amused, but because it has become the custom to deny oneself certain forms of amusement at this season of the year.

But it does not take a very profound knowledge of human nature to know that the human animal must be amused. He is so constructed that he cannot go unentertained, but forsakes one form of enjoyment only to take up another.

Now what does all this mean? Simply that many of the Phonograph's strongest competitors have forsaken the field—temporarily at least—during the month of March, and that this is the time to get busy. So crank your machine, hitch up your horse or pull on your rubbers—as the case may be—and do some extensive demonstrating in your territory.

Recital by Slezak

A highly interesting song recital was given by Leo Slezak, the well-known tenor of the Metropolitan Opera House, on Tuesday evening, January 16th, at Carnegie Hall.

Mr. Slezak has visited the United States this season for a number of highly important engagements and it will be of interest to learn of his great success which he achieved in Munich only recently. The critics of that city are feared by the greatest artists and Mr. Slezak achieved one of the most brilliant successes in that city ever recorded by the German press.—*The Musical Observer*.

Edison Window Display for Easter

(SEE COVER ILLUSTRATION)

"One touch of nature" added to your show window display at the opening the Spring season will be gladly welcomed by the public. We cannot comment on this display as being wonderful. But we can say that it is a wonderful value at \$3.50 and that its simplicity and color contrasts are beautiful. It can be used by either small or large service fixture users, and it does seem that every Edison Dealer who has a set of fixtures should be anxious to get this material and make good use of the show window space at his disposal.

You cannot get results in any line of advertising without some expenditure. Window display material at the low prices at which we furnish it is your best and cheapest method of direct publicity. Dealers who use these displays with regularity are highly pleased with results. Remember that the profit on only one

outfit sold through these displays goes a good ways towards paying for a regular monthly service.

You must change your displays often to create interest. Keep the displays in your windows only while they attract—that is, do not expect a dirty faded arrangement to attract attention. Be a live Dealer! Look around you! The most successful merchants in your city spend many dollars in keeping their display windows up to date. They realize that it is absolutely necessary to show their merchandise in an attractive manner. It pays them to do so and you ought to take a tip and follow in the footsteps of a successful merchant, even if his line is different from yours.

Remember, that Easter Sunday is near. Order this setting *now*; get the benefit of a timely and artistic display.

Artists' Itineraries

A great many Dealers make a study of musical and theatrical news, in order to watch the movements of the various artists who have made Edison Records, so that they can make their advertisements of these artists' Records simultaneous with the various singers' appearances in different localities. This is one of the cheapest and most effective means of advertising, for the singer really does the greater part of the advertising.

One good scheme is to have the Dealers' announcement appear immediately under the artists' advertisement. For instance, if Irene Franklin were performing in your city, her advertisement would appear every day in the newspapers for at least a week. Every day during that time your advertisement of her Records, appearing directly under the theatre announcement, or very near it, would attract a great deal of attention. Your store would be associated with the artist in the minds of many who would want to hear her perform again. Moreover, there are always people who wish they had gone to the show that week, but didn't. While these people are still regretting having missed hearing the headliner, announce a special Irene Franklin concert at your store, for the week immediately following her appearance.

A concert of this kind would be particularly profitable because those who would attend would be either enthusiastic over the singer's performance, or anxious to hear the Records because they had missed hearing her at the theatre.

Marie Rappold has been engaged to sing at the Cleveland Festival on May 1st and at the

Denver Festival on May 10th. Dealers in and around those cities should feature her Records at that time and arrange special concerts at which all of her Records are played.

What has been said about these two artists applies equally well to every other vaudeville or concert singer whose Records appear on our list. It is merely a case of letting the singer do the larger share of your advertising while you reap the benefit. To many Dealers, all this is old, but we offer it for the assistance of those who have not availed themselves of the opportunities thus afforded.

Long Island Trade Boom

It must be a pretty mean thief who would steal a Phonograph from a school house. Yet that is just what has happened at Bayport. The local board of education is advertising that if the party who took the music machine out of the school building during the Christmas vacation will return it at once they will avoid trouble. Probably if the machine isn't returned the pilferer will be made to dance to music of a different tune.—*Babylon, N. Y., Signal.*

All of which would seem to indicate that there is an unsatisfied demand for Phonographs on Long Island. An enterprising Dealer might load a few Edisons into a wagon and make a very profitable tour of the Island—provided he was armed with a shotgun to defend himself against the more desperate characters among the music-mad.

Dealers should be particularly careful to have machines running at 160 revolutions per minute. No Phonograph should be permitted to leave the store until it has been carefully tested and regulated

Those Grand Opera Records

What have you been doing to push the sale of Edison Grand Opera Records? Have you simply decided that, as long as they did not particularly strike your fancy, it was not worth while to bother with them? Or have you realized that individual tastes are as different and as numerous as are individuals themselves—that no two people in the world like exactly the same things? In other words, no Dealer can afford to allow his personal prejudices to influence his ordering of Records from the Jobbers, or to guide him in his efforts to dispose of them to his customers.

Of course, the great problem in selling Grand Opera Records is to "break the ice." A great many people are prejudiced against operatic music, not because of the music itself, but because it is typical to their minds of luxury and the social climbings of the "idle rich." On the other hand, there are those who would buy music of little or no beauty whatever if they were convinced that Mrs. S. T. Olenrocks had included it in her last drawing room concert program.

Now, the wise Dealer will first learn his customer's viewpoint on this subject and then tackle him or her accordingly. If the customer is inclined to scoff at operatic music, just play *Amberol* No. 30041 (Prologue from "I Pagliacci"), not merely once, but two or three times. Emphasize the musical beauty of this wonderful selection and put the soft pedal on the society-and-the-opera talk. If the customer is not interested in the Record "He hath no music in his soul."

"I Pagliacci" could not fail to appeal to the other class of customers, because of its real musical charm and because of its popularity with the Smart Set.

The sale of one operatic Record will pave the way for others because of the inevitable fascination which music of this class has for people who lay aside their mistaken prejudices against it. One almost never finds merely a single operatic selection in any Record collection, and it might be stated as a rule that the purchase of one operatic Record will lead to the demand for others.

If you don't believe it, try it.

The New Haven *Sunday Register*, in reviewing the history of the Loomis Temple of Music, in that city, states that "the first Edison Phonograph ever exhibited was heard in a Phonograph entertainment given in the hall by a demonstrator from the Edison laboratory."

Fisk Jubilee Records

The Fisk University Jubilee Quartet Records are exceptional examples of negro religious and plantation songs. They are sung by negroes who have been identified with Jubilee singing for a number of years, and they are under the direction of a member of the faculty who has had charge of the work for fourteen years.

It was the Fisk University singers who first gave to the world these fascinating melodies, and it is through their untiring efforts that we have our present-day knowledge of the old-time darkey's religious passion. Being superstitious and of a highly imaginative turn of mind, he took a great many religious fables and allegories too literally, as many of the old songs show.

Fisk University was founded in Nashville, Tenn., in 1866. It is devoted entirely to the education of the negro, and has already graduated over eight hundred. It has always given special attention to music and now has the best musical department in the world for colored people.

The singers are John W. Work (first tenor), Roland W. Hayes (second tenor), Leon P. O'Hara (first bass) and Charles Wesley (second bass). Freight shipment of these Records was begun about February 26th, starting with the Southern territories and working North and West as rapidly as possible. These Records may be placed on sale as soon as they are received.

THE RECORDS.

Amberol (50 cents each in U. S.; 65 cents each in Canada).

- 978 (a) Peter on the Sea.
- (b) The Ole Ark.
- 979 (a) Shout All Over God's Heaven.
- (b) Little David.
- 980 Roll, Jordon, Roll.
- 981 Crossing the Bar.
- 982 All Over This World.
- 983 The Band of Gideon.
- 984 My Soul Is a Witness.
- 985 The Great Campmeeting.
- 986 Swing Low, Sweet Chariot.

To Use Phonographs on Rubberneck Wagons

Modern phonographs are to displace human annunciators in San Diego's sightseeing automobiles. Announcement of this was made by one of the leading tourist car owners who has just arranged for putting on double deck fifty passenger cars. Economy is given as one of the reasons for the move; accuracy is another thing that prompts the change.

Bohemian Records

AMBEROL

(United States List, 50c; Canada, 65c.)

Our Bohemian Records have found such a ready market that we have been constrained to list four additional Records, each containing two selections. Shipment of these Records by freight begins about March 1st, and they may be placed on sale as soon as they are received.

9814 "Prodana Nevesta,"

(a) Jako Matka

(b) Verne Milovani (Smetana)

Hanna Foerster
and

Bohumil Pta'k

9815 (a) Nestastny Safaruv

(b) Vsecko jedno je

Bohumil Pta'k

9816 (a) Mne darovalo prstynek

(b) Sedela cikanka

Bohumil Pta'k

9817 (a) Ja jsem Mistr

(b) Ja mam holku

Bohumil Pta'k

Miss Hanna Foerster

Miss Hanna Foerster, born in 1886 in Prague, became at an early age a pupil of Mrs. M. Prochazka, who kept a well-known singing school. She began as a singer at the Bohemian theatres of Prague, where she is now connected with the Royal Theatre, and she also sang in the German theatres of that city. Her clear, beautiful voice has won for her great popularity among her countrymen, who are perhaps the most relentless critics in the world.

Bohumil Pta'k

Bohumil Pta'k, member of the Opera of the National Theatre in Prague, Bohemia, was born in that city in 1870. He was a chorister in the Church of St. Vitus when but ten years of age, and he so impressed Francis Pivoda, the eminent professor of music, that he trained the young genius at his own expense.

He soon became a favorite at the city theatre of Pilzen, and in 1896 when the National Theatre of Bruen, Moravia, made a tour through Italy and Dalmatia, Pta'k was hailed as one of the leading singers of the time. This foreign success led to his engagement by the great opera in Prague as its first tenor. He has since appeared in the opera houses of Berlin, Budapest, Petersburg and Moscow, and in the leading cities of Central Europe. His appearances in the United States have always been the occasion of enthusiastic receptions.

Jules Lombard, now 81 years of age, has sung "Shouting the Battle Cry of Freedom" and other songs, into the Phonograph. The Chicago Historical Society will thus preserve for posterity the voice, which Abraham Lincoln is said to have believed to have recruited more soldiers for the Civil War than did all the recruiting agencies in the country. When Lincoln issued the first call for 100,000 volunteers, Lombard stood on the old courthouse steps and sang the famous war song.

I. O. O. F. Records

We are listing in this issue three Records containing the ceremonial music of the Odd Fellows. They will find immediate favor among the members of this great organization, as they are published officially by the Sovereign Grand Lodge, I. O. O. F. However, their range of sale is not limited to the Odd Fellows, but there is no doubt that they will achieve great popularity among all music lovers who hear them.

They have been made by a perfectly balanced male quartet whose performance could scarcely be excelled. The use of an organ in all the accompaniments has given a fitting air of dignity which would make these Records very desirable for use in the various Odd Fellows' Lodges throughout the country—particularly, of course, in places where some difficulty is experienced in obtaining suitable musical assistance during ritualistic ceremonies.

The Odd Fellows have chosen some of the grandest and staliest melodies known as a setting for the expression of their ideals and vows.

Keep these Records handy so that you can play them for every visitor who enters your store. One does not necessarily have to be an Odd Fellow to appreciate good music, so let everybody hear them, for they are sure to sell.

Edison Concert at Northampton

Mr. R. P. Wykes, an Edison Dealer in Northampton, England, held a smoking concert at Stagg's Head Hotel, Northampton, on December 14th last. The program contained, in all, thirty items, twenty being given on the Phonograph, the remainder being contributed by special artists engaged for the evening. The items rendered on the Phonograph were chosen, of course, with a view to demonstrating the variety of entertainment provided by the Edison Company's Record list. The Phonograph used for the purpose was a "Standard" machine fitted with "Cygnets" horn and one of the new Edison reproducers.

The concert was opened with a "phonogram" from Mr. Paul H. Cromelin, managing director of the Edison Company, apologizing for his inability to attend in person, owing to business pressure in London. Although this Record was made without any preparation and in quite an amateur way, with an ordinary machine, an ordinary blank, and an ordinary type recorder, the clearness with which it was reproduced

quite took the audience by surprise. The subject of the "phonogram" was the benefits to be derived from home recording, and reference was made to the simplicity and inexpensiveness of the operation.

In the course of the evening a suggestion was made to form a Northampton Phonograph Society, the chief object of which would be to encourage home recording, contests being held from time to time to judge results obtained by members, and Mr. Simons announced that the Edison Company would be pleased to give every encouragement and co-operate in that direction.

The text of Mr. Cromelin's "phonogram" was as follows:

Ladies and Gentlemen.—It would be a great privilege to be personally with you to-night, to participate in the first Edison Smoking Concert, which has been so cleverly conceived, and brought to such a successful conclusion, by our good friend, your genial host, Mr. R. P. Wykes. But this is not possible and I want you, nevertheless, to know that I am with you in spirit, and that the National Phonograph Company wishes you to feel that we appreciate the importance which should be attached to the first Edison Smoking Concert. We believe that by inaugurating such a scheme, Mr. Wykes has pointed the way by which thousands of users of Edison Phonographs can be brought into closer and more friendly relation with one another, and if this can be accomplished, the result must be of infinite benefit to all. I am going to send a full and complete report of your evening's entertainment to Mr. Thos. A. Edison, and know how pleased he will be to hear all about it. The idea of having an evening devoted to amateur recording is one which will strongly appeal to Mr. Edison, and I sincerely hope you will carry out the plan at an early date. The Edison Phonograph is above all things an instrument for the home, and aside from its powers as the greatest of all entertainers, it contains a feature which, I am sorry to say is too frequently overlooked, and that is you can make your own records. There should never be a family gathering at Christmas time in any home where there is an Edison Phonograph without a record being made of the voices of all present. I am firmly of the belief that you will prize these in later years, and treasure them as precious possessions, when your ordinary records of the same time will have long been forgotten. I myself, have hundreds of such records. The voices of my children made at various ages, the voices of my mother and my brothers long since deceased, and the voices of friends. It is all so simple and easy, and inexpensive. Take my advice and try it this Christmas—your Phonograph will have a new interest for you and you will find in it a greater enjoyment than you ever had before.

On behalf of Mr. Edison and the company I send you, one and all, our best greetings.—Faithfully yours."

Spalding's Violin

There are violins and violins; instruments which have as destined personalities as the artists themselves because of the wide difference in the quality of tone produced. The casual listener little realize the friendship and companionship which exists between the artist and the violin, and only wonders at the golden tone produced by the manipulation of horse hair over four frail strings. The writer shared the general illusion or delusion with the rest of the public until a sight of Spalding's famous Montagnano violin opened up to him a new world of thought. Domineco Montagnano was a Venetian master who thrived in the early part of the seventeenth century and served his apprenticeship in the great old school of Cremona. He is generally more noted for his 'cellos than his violins, but the specimen possessed by Albert Spalding is an exception, it being probably the chef-d'œuvre of his life. It has lived through nearly two centuries of experience and yet time has only laid a delicate hand of embellishment on it. The color is a rich cherry and the entire wood seems to have been bathed in a golden light; the tone has been born inherent in the soul of every Venetian artist, whether he be a Titian, a Tintoretto or simply an obscure violin maker. The formation is small, the instrument is very flat and the workmanship is of an amazing delicacy.

One feels like sending a vote of thanks to the modest old master whose now famous instrument thrills the emotions of the countless thousands who sit enthralled by the luscious tone of Albert Spalding.—*American Musician*.

With the increasing popularity and fame of Albert Spalding it will be well for Dealers to know just how many of this artist's Records we now have on sale. Therefore, we print below a list of Spalding Records, including the March offerings:

Amberol Records.

- | | | |
|-----|---|-----------------|
| 177 | Polonaise in D Major, <i>Wieniawski</i> | Albert Spalding |
| 203 | Hungarian Dances—G Minor and A Major | Albert Spalding |
| 217 | Garden Melody, <i>Schumann</i> | Albert Spalding |
| 290 | Gypsy Airs, <i>Sarasate</i> | Albert Spalding |

Amberol Concert Records.

- | | | |
|-------|--|-----------------------------------|
| 28005 | Ave Maria, <i>Bach-Gounod</i> | Marie Rappold and Albert Spalding |
| 28007 | Prize Song—"Die Meistersinger," <i>Wagner-Wilhelmj</i> | Albert Spalding |
| 28010 | Meditation—"Thais" | Albert Spalding |

The Edison in New Zealand



One of the favorite pastimes in New Zealand is the costume ball. The daughter of Mr. W. P. Spry, an Edison Dealer of Paeroa, conceived the idea of an Edison costume and proceeded to paste all the photographs of Edison singers, machines, parts, etc., upon blue silk. The hat she constructed from Record cartons and more silk. The photograph reproduced here shows the remarkable effect which she obtained and proves the good taste of the judges of the costumes in awarding Miss Spry the first prize.

The costume is an exceptionally clever Edison advertisement and might well serve as a pattern for other enterprising young ladies whose interest in the Edison is not limited to its entertaining features alone. In fact, it is highly probable that a great many Dealers will find it very profitable to have an "Edison girl" representing them.

James L. Morgan of Kiln, Miss., recently wrote us concerning the pleasure which he is still deriving from a Standard machine bought three years ago. He now owns two hundred Records and has made two dozen amateur Records. He has an excellent voice himself but cannot get along without his Edison, and takes great pleasure in having a crowd at his house, for whom he gives impromptu concerts.

This man gives his concerts purely for the pleasure of it, and yet we cannot persuade some Dealers to give them for their pocketbooks. Just why a Missourian should be singled out as one "to be shown" is a mystery, for it is a trait common to all mankind that hours of argument will fail to accomplish what a few moments' actual demonstration will often easily bring about.

Phonograph Speech

F. T. Watson, Secretary of the Olympia Chamber of Commerce, found that it would be impossible for him to address the meeting of the Aberdeen (Wash.) Chamber of Commerce, when he was invited to do so by that body. Not wishing to disappoint his Aberdeen friends, Mr. Watson made a Record of his speech, which was reproduced upon an Edison "Triumph," through the courtesy of the Emenaker Piano Company.

Over five hundred people, in the banquet hall and lobby of the hotel, heard every word of the following speech distinctly:

"Fellow Boosters of Aberdeen—Your genial secretary, Mr. Allen, tells me that Aberdeen intends to carry off, by sheer force of numbers, the banner which the Olympia Chamber of Commerce will present to the organization having the largest representative membership present at the coming convention, and has invited me to come down to tell you how delighted I shall be if Aberdeen carries it off. Unfortunately, I had already accepted an invitation to speak to-night before the Tacoma Commercial Club and to keep both engagements, the only way is for me to project my astral body down here and tell you that I am glad to be with you again. Now if you win that banner you have got to work for it—let me tell you that. Little Rochester is liable to send over most of its membership and snatch it from your grasp. Vancouver and Goldendale, also, will cast covetous eyes upon it, so beware! And look out for the backslider. If a man promises to be one of your party, nail him on the spot and make him dig up the price of his ticket. Tell him if he does not you will find somebody else who will. Just give a strong pull altogether, and let that pull be in the direction of Olympia. Remember we engineered a goodly delegation from Olympia for your convention, and it's up to you to return the compliment, and don't forget that interest rates are high out here. Fifty per cent. more than we brought down will square our bill nicely and a hundred per cent. will entitle you to call on us for the same increase when we come again to Aberdeen. Now my astral body is beginning to feel its lengthy separation from its physical double, and I must say 'fare ye well' till we meet again in the world of Puget Sound."

Luke Goins, Edison Dealer at Hamilton, Bermuda, received very favorable attention in the columns of the *Bermuda Colonist*, which in addition to his advertising, has gained for him a prominent place in the public eye. United States Dealers should reap some benefit from his missionary work among tourists.

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March 17th

How about a March 17th concert? There is scarcely a town in the United States where there are not enough good Irishmen to make it worth while. Erin's sons are music lovers and they are enthusiastic by nature, but with St. Patrick's Day there always comes a re-awakening of the love of the Emerald Isle. So strike while the iron is hot, and invite a goodly number of them to listen to the old songs on the Edison.

For your convenience in arranging a program we print below some of the Irish Records which appear in the Edison list:

AMBEROL

- | | |
|---|-------------------------|
| 602 Asthore, <i>Trotère</i> | Reinald Werrenrath |
| 183 Believe Me if All Those Endearing Young Charms,
<i>Stevenson</i> , Cornet, | Arthur S. Whitcomb |
| 249 Come Back to Erin, <i>Claribel</i> , Cornet, | Pike & Dawson |
| 545 Dear Little Shamrock, <i>Cherry</i> | Marie Narelle |
| 12146 Dear Little Shamrock, <i>Jackson</i> | Carrie Lanceley |
| 12365 Eileen Allannah, <i>Thomas</i> , | Peter Dawson |
| 12381 Father O'Flynn, Old Irish Melody, | David Brazell |
| 702 For Killarney and You, <i>Teasadie</i> , | Frank X. Doyle |
| 189 Garry Owen Medley, Violin, | Eugene A. Jaudas |
| 12160 Gems of Ireland | National Military Band |
| 12231 Green Isle of Erin, <i>Roeckel</i> , | Ernest Pike |
| 730 Harp that Once Thro' Tara's Hall, <i>Moore</i> , | Irving Gillette |
| 89 I Dreamt that I Dwelt in Marble Halls, <i>Balfe</i> | Edith Chapman |
| 498 Irish and Scotch Melodies—Fantasia, <i>Stobbe</i> , | Charles Daab |
| Xylophone, | Stanley Kirkby |
| 12175 Irish Emigrant, <i>Baker</i> , | Ernest Pike |
| 12412 Kathleen Mavourneen, <i>Crawford & Crouch</i> , | Amy Evans |
| 12217 Kerry Dance, <i>Molloy</i> , | Marie Narelle |
| 495 Killarney, <i>Balfe</i> , | Violet Oppenshaw |
| 12206 Killarney, <i>Balfe</i> , | Charles D'Almaine |
| 675 Larry O'Gaff Medley, Violin, | Alexander Prince |
| 12040 Medley of Irish Airs, Concertina, | |
| 12392 Moore's Irish Melodies, <i>Moore</i> , | H. M. Irish Guards Band |
| 583 Mother Machree, <i>Olcott-Ball</i> , | Will Oakland |
| 567 My Wild Irish Rose, <i>Olcott</i> | Oakland and Thompson |
| 12356 Nerah, Darling Nerah, <i>Scott & Nono</i> , | Bryan O'Sullivan |
| 776 Sailor's Hornpipe Medley, Violin, | Charles D'Almaine |
| 12245 Singer was Irish, <i>Murphy & Castling</i> , | Peter Dawson |
| 623 Where the River Shannon Flows, <i>Russell</i> , | Will Oakland |

STANDARD

- | | |
|--|--------------------|
| 12282 Donnybrook Fair, Jig, Bagpipe, | James C. McAuliffe |
| 10532 Eileen Allannah, <i>Thomas</i> , | Will Oakland |
| 8993 Garry Owen Medley, Violin, | Eugene Jaudas |
| 2806 Irish Reel, <i>Mazziotta, Piccolo</i> , | Frank S. Mazziotta |
| 9833 Jigs and Reels, Violin, | Charles D'Almaine |
| 7368 Kathleen Mavourneen, <i>Crouch</i> , | William F. Hoooley |
| 9081 Killarney, <i>Balfe</i> , | Marie Narelle |
| 9881 Medley of Irish Jigs, Accordion, | John Kimmble |
| 10284 Medley of Irish Reels, Accordion, | John Kimmble |
| 8487 Minstrel Boy, Bagpipe, | James C. McAuliffe |
| 5720 My Wild Irish Rose, <i>Olcott</i> , | Harry Anthony |
| 10525 New Tipperary March, <i>Fulton and Helf</i> , | John Kimmble |
| Accordion, | |
| 12881 Paddy on the Turnpike, Irish Reel, Bagpipe, | James C. McAuliffe |
| 9273 Then You'll Remember Me, <i>Balfe</i> , | Marie Narelle |
| 9117 Wearing of the Green, | Marie Narelle |
| 9344 Where the River Shannon Flows, <i>Russell</i> , | Harry MacDonough |

The only music rendered at the funeral of Prof. W. M. Skinner, of Jackson, Mich., was a Phonograph Record of his own voice. Some time before his death he sang Tennyson's "Crossing the Bar," and he requested the same selection at his funeral.

Edison Concerts

No better method of selling a high-grade Phonograph—or any Phonograph, for that matter—was ever conceived than the concert plan. It brings the public into your store—it educates them to an appreciation of the musical development of the Edison Phonograph—it brings them to a realization of the wonderful entertaining power of the instrument—and it creates a longing to own an instrument that would be such a source of comfort and pleasure in their homes.

The Amberola concert plan is being successfully followed by thousands of Dealers all over the country. If other Dealers can gather in the big profits on Amberola sales by this method, why can't you? If you are sceptical of there being a market in your town for the Amberola, start your concerts with a moderate-priced Edison—say a Triumph with Model "O" Reproducer and Music Master Horn—and distribute your Amberola literature among your audience. We warrant that the inquiries you will receive about the instrument will dissipate your scepticism and bring you around to the Amberola idea.

The concert plan is the ideal method of selling Amberolas, and the Amberola is the ideal instrument with which to give a concert. Hundreds of other Dealers have proven that to their satisfaction and profit—why, then, should "you" hesitate?

Our shipment of March window displays was somewhat delayed and hampered by the moving of this department into a larger and better equipped building. The increasing use of our displays has made such a change necessary, and while it necessitated some temporary delay and inconvenience, it has now placed us in a position to handle shipments much more promptly and satisfactorily in the future.

This does not mean, however, that Dealers can put off ordering until the last moment and then expect to receive their displays on time. It simply permits us to meet promptness on the Dealers' part with equal promptness upon our own.

A Phonographic record of the voice of the late Congressman N. D. Sperry is to be reproduced at a meeting of Wooster lodge in the near future. The record was made by Frank C. Tuttle about 15 years ago, and is of a speech made by Mr. Sperry at the 50th anniversary of Wooster lodge.—*New Haven Register*.

Edison Record Talent

Paulo Gruppe

'Cellist.



If a talented and artistic family has any influence upon the ability of a young artist, Paulo Gruppe is surely fortunate beyond measure. His father, Charles P. Gruppe, is one of Holland's best known artists and it is predicted that his pictures will in time command fabulous prices. His mother is a remarkably gifted actress, a younger brother is a sculptor, and still another brother is developing into a pianist of such marked ability as to gain prominence in musical circles.

There can be small wonder then that Paulo Gruppe has been the recipient of lavish praise and compliments without number, at the hands of the leading English and Continental critics. Their opinions have been universally echoed by the critics on this side of the water, who have followed with interest the overwhelming triumphs won by this already famous young 'cellist in his recent American recitals.

Coldly critical Boston compared him with Fritz Giese, Anton Hekking, Josef Adamowski and Carl Barth—and he underwent the ordeal unscathed. Chicago heard him as soloist with the Thomas Orchestra, and pronounced him possessed of a "spontaneous art that speaks naturally and fluently. It is based not upon technical supremacy, but upon natural musical gifts. The technical mastery is purely incidental—yet it is entirely complete." St. Louis, referring to his performance of the extremely hazardous Saint-Saëns concerto said: "Young Gruppe, happily blessed with rich native gifts and trained in an atmosphere of sincere art, has proved his inherent possession of the inspiration necessary to a worthy performance of this splendid work, and in so doing has conferred a memorable joy upon his first St. Louis audience." In New York

Gruppe appeared at Carnegie Hall with the Russian Symphony Society, and astonished his audience by his amazing technic and the extent and difficulty of his repertoire. After demanding many encores, the audience and critics corroborated the judgment of Boston in placing Gruppe among the leading 'cellists of the times.

And so it goes. To hear is to praise, for the young Dutch artist is not only a technical genius, but he has a wonderful temperament for one of his age, and his playing is always marked by the strength and enthusiasm of youth. The beauty of his tone production is only limited by the quality of his instrument—than which there is none better.

Stella Mayhew-Billie Taylor



This great vaudeville pair has probably been responsible for more apoplexy in the United States than have any of the supposed causes of this affliction. Their appearance on any stage is always the signal for shouts of laughter. Their combined efforts are unusually mirth-provoking and entertaining because of the fact that Billie Taylor is an exceptionally clever writer of songs and "sketches." And he can always exert his powers to their utmost with the sure knowledge that his clever partner will do his work full justice in her performances.

In "The Jolly Bachelors" these two fun makers were foremost in a strong cast of well-known stars, and at the New York Winter Garden the season of 1911-1912 has seen them repeat their triumphs of other seasons. The Winter Garden was the feature of New York's amusement places this year, and it is no mean distinction to have won universal recognition in competition with the best artists and most sensational drawing cards that accomplished press-agents could produce, and money could secure.

Walt Mason

Walt Mason, genial soul, purveyor of much good, homely advice, is a firm believer in the Phonograph as a home entertainer. He is the owner of an Edison, from which he derives no end of pleasure, and he realizes how much real comfort a Phonograph can bring to any one who is capable of musical appreciation. As a resident of Emporia, Kansas, Walt Mason has seen the Phonograph solve the amusement problem for many who could seldom hear the music of the greater cities, and this fact has so strongly impressed itself upon his mind that he has become, so to speak, a Phonograph Fan.

Walt Mason is a keen observer, a humorist—even a gentle satirist when the occasion demands—and there is no doubt that his clever but sincere pen has won him thousands of friends. He is on the editorial staff of the *Emporia Gazette* and contributes to many of the leading newspapers of the country. His daily articles in the *New York Globe* have been one of the prominent features of that excellent journal for a considerable time.

That Mason has not caught the fever of the mad scramble for wealth, but has proven himself far "above this temporal power," is easily gleanable from his writings. He is sorry for the unfortunates who have developed their tastes to that point which finds vulgarity in the simple pleasures of yesterday and to-day. His attitude toward the hypercritical and supercilious Phonograph knocker is expressed in the following article which he wrote for the *Chicago Daily News*:

CANNED SYMPHONIES.

"The man in the house next door has invested his hard-earned savings in a Phonograph," said the morose boarder, "and he keeps it going every evening just when I want to read some uplifting book. Unless he can be suppressed I foresee that I'll have to hunt another boarding house, for I can't stand it to hear a corn sheller trying to sing 'When the Daisies Bloom, Dear,' every evening."

"I trust you will seek another boarding house," said the star boarder, politely. "Such a proceeding would give general satisfaction. As William Clarence Shakespeare remarked, the man who is not charmed by the concord of sweet sounds is fit for treason, stratagems and spoils, and some extremely sweet sounds are produced by the Phonograph next door, and by all other high-class Phonographs which are properly oiled.

"It has become the fashion with half-baked humorists in boarding houses and elsewhere to say biting, caustic things of the Phonograph. These humorists are the descendants of the merry men who used to insist in print and on the stage that a mother-in-law in the house is worse than a contagious disease. A quarter of

a century ago you couldn't pick up an almanac or a comic paper without seeing the mother-in-law held up to scorn and contumely.

"In the course of time the joke concerning this admirable female became so halt, lame and blind that it was forced into retirement, and then the stovepipe joke made its triumphant debut. It was held by American humorists for many years that the chief employment of the married man was putting up stovepipes and that such employment caused him to mutilate the English language beyond recognition. This truly irresistible quip did yeoman service for many years, until it was discovered by a committee of savants that the average married man seldom has anything to do with stovepipes.

"Then came the Phonograph jest, which has contributed to the gayety of nations for several years, and which appears to have a long career of usefulness before it. When a man appears in society and wishes to convulse people with merriment he makes some casual reference to a Phonograph, and everybody lies down on the floor and indulges in apoplectic mirth.

"Now, the truth is that the Phonograph is one of the great blessings of this age of blessings. I have a married friend at whose humble abode I pass an evening once in a while, and every time I go there he furnishes a free concert with his music mill. He is a Phonograph fiend and keeps his machine going most of the time when he is at home. Perhaps some of the neighbors are sore about it, but what of it? If a man can't open a few cans of music in his own home, what's the use of having a home?

"Before he got the Phonograph habit my friend was a restless, dissatisfied man. He didn't know what to do in the long winter evenings. He got tired of beating his wife and jawing the children, and his eyes were too weak to read much, and he was a trial to himself and everybody else. He liked music, but it cost a good deal to go to concerts and take his tribe along. He belonged to a club, but he was a poor hand at poker, and generally lost.

"Then he was persuaded to buy a Phonograph and his nights were filled with music and the cares that infested the day folded their umbrellas and chased themselves. He gets more happiness out of that little box with a sheet iron horn attached than the millionaire gets out of his yacht, and his wife and children have an equal share. He buys a Record for a few kopeks and plays it a million times, and enjoys it every time.

"Tell me, if you can, of another amusement as cheap and satisfying? The Phonograph has made home life in this country twice as attractive as it used to be, and it makes my blood boil in my veins when I hear an aleck speaking of the canned music grinder in slighting terms, in a misguided effort to be funny.

"And I do hope, my dear Mrs. Jiggers, that you use distilled water when diluting the milk for this table."—*Walt Mason in the Chicago Daily News.*

More and more Dealers are using Window Displays—a *positive proof* that they are a paying investment.

The Other 13,000

In Lake City, Iowa

In Santa Ana, Cal.



Charles Bawden, of Lake City, Iowa, has learned the value of a smile, and has found that a complete stock sells Records. To quote him in part: "Having nearly all of the Records in stock all of the time helps so much to sell Records, because people can get the particular Record they want just at the time the fancy strikes them. If they had to wait, they would not want to bother. Whenever I find that a neglected machine has been allowed to get out of order, I always fix it free of charge, and throw in a smile as it starts to run right. Then people are pleased, want some new Records, and tell me to call again."

The photograph of a corner of Mr. Bawden's store shows a very neat and effective arrangement of his stock.

The Talking Machine Dealers of the Pacific Coast have organized the Oakland Grafonola-Victrola-Amberola Club. Despite the rather ominous name it is a step in the right direction.



We show here a photograph of the store of Carl G. Strock of Santa Ana, Cal. Mr. Strock points with pardonable pride to the well-filled Record racks and to his Music Room in the rear, built especially for demonstrating Edison Records.

Laurence McGreal, an Edison Jobber in Milwaukee, Wis., presented fifty families located in the neighborhood of his store with a Christmas basket containing a large chicken, a peck of potatoes, a half-dozen oranges and two pounds of candy. No wonder we believe in Santa Claus! THE PHONOGRAPH MONTHLY, even at this late date, is glad to congratulate Mr. McGreal upon his Christmas spirit. A man whose mind works along this line will not need our good wishes to assure his success, but nevertheless he has them.

The O. A. Reynolds Talking Machine Company of Springfield, Ill., hit upon the happy idea of sending to the employees of the Illinois Watch and Sangamo Meter Companies an interesting letter telling of the merits of the Edison and inviting them to attend a concert at their store. They have prepared a follow-up, to be mailed about ten days after the original letter, and we feel confident the results from their work in this direction will be large.

The price of the Easter Window Display is only \$3.50, but it will be worth a great deal more than that to you. Try it.

There is no greater comfort
than an evening with an

EDISON PHONOGRAPH

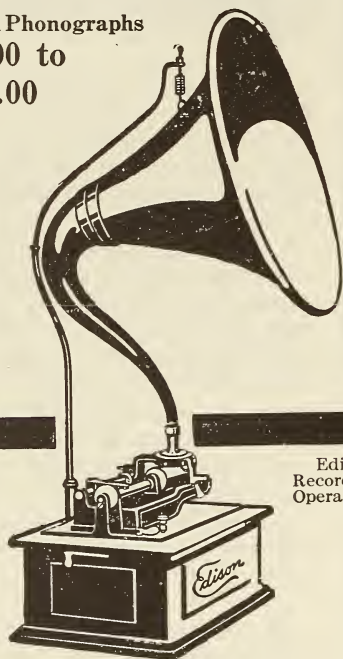
—the comfort of bright songs and music perfectly rendered; the comfort of Amberol Records, playing four-and-one-half minutes instead of two; the comfort of the permanent sapphire reproducing point that does away

Edison Phonographs

\$15.00 to

\$200.00

with constant needle-changing, and the comfort of a subdued volume of sound, that does not carry beyond your own little family circle. The wonderful, sensitive, wax cylinders, the silent, long-running motor, the long-playing Amberol Records, the permanent sapphire reproducing point, and the means of making and reproducing your own records, are all exclusive Edison Phonograph features. Remember this when you make your purchase.



Edison Standard Records, 35c. Edison Amberol Records (play twice as long), 50c. Edison Grand Opera Records, 75c. to \$2.00.

Our Standing Offer

Perhaps you do not realize that we are offering to furnish advertising electros *free*. That is our proposition, however, and we now proffer Ready-made Ad Electro No. 21, which is mortised for your name. Put it in your local paper, or if you prefer to write your own copy, send for Stock Electro No. 790, and you will receive the electro of the Phonograph only.

Advance List

of Edison Amberol and Edison Standard Records for May 1912

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before April 25th, 1912, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on April 24th. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on April 25th. Supplements, Phonograms and Hangers will be shipped with Records. These may be distributed to Dealers after April 20th, but must not be circulated among the public before April 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on April 24th, for delivery on the morning of the 25th. Bulletins will be mailed direct to all Dealers from Orange. Jobbers are required to place orders for May Records on or before March 10th. Dealers should place May orders with Jobbers before March 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Concert Records

75 CENTS EACH IN THE UNITED STATES; \$1.00 EACH IN CANADA

Our May Concert Records introduce artists new to the Phonograph, but well known in musical circles. Our first Record is truly wonderful in the absolute faithfulness with which it reproduces the exquisite tones of the 'cello as it responds to the touch of a master. In our second Record we present an almost classical waltz, played by a brilliant organization of Hungarian musicians; and our third selection offers a very superior performance of a song which has been for years a household favorite.

28014 Vito

Paulo Gruppe

The average music lover probably prefers the 'cello to any other instrument, for in its depth and richness of tone there lies a wonderful charm. Paulo Gruppe is absolute master of the 'cello, playing with a strength and technical skill that are little short of phenomenal. In this brilliant and lively composition by the well-known Bohemian 'cellist-composer, David Popper, Gruppe fingers with a rapidity which would seem possible only on the violin. Max Herzberg, at the piano, assists admirably in making this delightful Record worthy of a place upon the Concert list.

28015 Coppelia—Entr'Acte and Waltz

Armand Vecsey and his Hungarian Orchestra

Clement Delibes is a noted French composer of light operas, the most charming of which is "Coppelia." The waltz is enchanting, with its beautiful graceful swing, which is so perfectly executed by this talented organization of Hungarian artists. This Record will make a strong appeal to lovers of the artistic, while its rhythm will instantly find favor with the most casual listener.

28016 Old Folks at Home

Margaret Keyes

Foster's beautiful old melody is sung with a wealth of beauty, but with perfect simplicity and deep sympathy by this well-known contralto.

Edison Amberol Records

UNITED STATES LIST, 50 CENTS; CANADIAN, 65 CENTS

987 A Songologue—Winter Garden

Stella Mayhew

It is rather unusual to offer nearly a whole vaudeville sketch on one Record, but here we have Stella Mayhew giving part of her "Winter Garden" repertoire, appearing first as an Irish lady (?) entertaining the judge before whom she has been haled. Then she changes color and sings "Kentucky Boy" in good old coon style. Billie Taylor did some very clever work in preparing this number, for it is extremely witty and entertaining. Orchestra accompaniment. Published by J. Lehman & Company.

988 Mary Was My Mother's Name

Joseph A. Phillips

Mr. Phillips has chosen this sentimental song, of reminiscent character, with which to again present his ability to the Edison audience. Alfred Solman, its composer, gained great popularity as the writer of "Mine" (Amberol No. 936). Orchestra accompaniment. Words by Arthur J. Lamb; publishers, Joe Morris Music Co., New York City.

(Always specify on your orders whether you want Amberol or Standard Records.)

***989 That College Rag**

Walter Van Brunt and Chorus

Once more the "College Rah Rah" is burlesqued, this time most tunefully by Mr. Van Brunt and an excellent male chorus. The song has proven to be one of the greatest vaudeville "hits" of the season and reflects great credit upon the abilities of Albert Von Tilzer and Harry Porter, who wrote the music and words. Orchestra accompaniment. Publishers, The York Music Co., New York City.

990 I Want Some One to Care for Me

Lottie Gilson

Our old favorite is with us again, with her almost perfect enunciation, enabling us to understand perfectly her sentiments upon the marriage question. While the orchestra is playing over the chorus of this catchy song, Lottie tells us just what sort of a man she is looking for.

991 You've Got Me Hypnotized

Ada Jones and Billy Murray

As long as there is vaudeville, songs of this type will be popular, for every "team" always sings a conversational duet some time during its "turn." This song has several features which will place it above its many "sister" pieces—a captivating waltz time, words brimming over with slang, and last, but perhaps best, it was written and composed by Irving Berlin, sponsor for "Alexander's Ragtime Band" (Amberol No. 817) and "The Ragtime Violin" (Amberol No. 966). Orchestra accompaniment. Ted Snyder Company of New York City, publishers.

992 Take Me Back to the Garden of Love

Reed Miller

Reed Miller has long since established himself in the hearts of Edison owners, as a singer of unusual quality of voice and smoothness of delivery. In this Record he has an opportunity to display his ability to best advantage, for he sings a love ballad in waltz time, whose beauty has won for it a place on the programs of some of the leading singers of high class songs. Orchestra accompaniment. Music by Nat Osborne; words by E. Ray Goetz. Published by the Ted Snyder Co., New York City.

993 (a) Three Little Owls and the Naughty Little Mice

(b) I'm Old But I'm Awfully Tough

Cal Stewart

Cal Stewart! In other words, a hearty laugh and a Record full of fun. Cal sings of the very sad fate of three unsuspecting mice, then proclaims that he is "tough." We certainly hope so, for we would not care to lose our laugh-maker man. Orchestra accompaniment.

994 The Passing Caravan Patrol

New York Military Band

An excellent concert piece with the ever-irresistible march time, introducing approach, passing and retreat effect. Composer, Johann C. Schmid; publishers, H. A. Weymann & Son, Edison Jobbers in Philadelphia.

995 My Lou—Winter Garden

Stella Mayhew and Billie Taylor

It takes a good vaudeville pair to be featured at the New York Winter Garden, and the Mayhew-Taylor combination certainly "made good." This duet was one of their best songs this season, and they sing it admirably with an orchestra accompaniment. Billie Taylor composed the piece, which is published by J. Lehman & Company, New York City.

996 That Coontown Quartet

Premier Quartet

Wonderful "harmony" singing of a new ragtime tune which is being featured by Emma Carus and other stars of the vaudeville stage. It has a fascinating movement which is interrupted to introduce strains from old favorite quartet songs, while the orchestra accompaniment is temporarily suspended. Music by Jean Schwartz; words by Grant Clarke. Published by Jerome and Schwartz Publishing Company, New York City.

997 Your Own Dear Kiss

Elizabeth Spencer

A delightful song of love, set to the familiar and popular Neapolitan serenade, "O Solo Mio" by di Capua. The song is far above the ordinary love song, and receives full justice in its performance by Miss Spencer. Orchestra accompaniment. Publishers, Shapiro Music Publishing Co., New York City.

998 When I Was Twenty-One and You Were Sweet Sixteen

Joseph A. Phillips and Chorus

Williams and Van Alstyne are making this song the feature of their repertoire, and success is coming their way at a great rate. It is a captivating march song with an irresistible swing to it, which is sung in capital style by Mr. Phillips and an exceptionally clever chorus composed of Elizabeth Spencer, Bieling, Murray, Porter and Hooley. Orchestra accompaniment. Harry Williams and Egbert Van Alstyne wrote the music and words. Publishers, Jerome H. Remick & Company, New York City.

999 Peggy Gray

Manuel Romain

Thurland Chattaway has become known to all who dwell in the world of music, as a writer of unusual merit. This popular composer's march song, "Peggy Gray," has enjoyed exceptional success. We have recorded it with bells and trilling birds to heighten the already delightful effect of Mr. Romain's performance. Orchestra accompaniment. Published by the F. B. Haviland Publishing Co., New York City.

* This Record will be illustrated on cover of May *Phonogram*.

1000 Good Night, Mr. Moon

Campbell and Gillette

These two popular tenors made such a huge success with "Elizabeth Ann" that we hastened to produce another song by them. "Good Night, Mr. Moon," is perhaps the most popular "moon song" of the day and is being featured by the four "Madame Sherry" companies now *en tour*. The catchy swing of the music is excellently brought out by the accompanying orchestra. Music by Albert Von Tilzer; words by Eli Dawson; publishers, The York Music Co., New York City.

1001 That Hypnotizing Man

Premier Quartet

It ought to have been "That Hypnotizing Song," for if this one won't hold you in a spell of delighted enjoyment, nothing will. The music is catchy, the words are funny, the singers were "seeing spooks" every minute they were performing, and the orchestra had chills running up and down their backs. What more could you ask? Music by Albert Von Tilzer; words by Lew Brown. Published by the York Music Co., New York City.

1002 Alexander's Ragtime Band Medley

Fred Van Epps

Edison owners cannot seem to get enough of "Alexander's Ragtime Band," but we hope that this "cracker-jack" banjo medley will help to satisfy the demand. If the banjo is adapted to any one thing, it is ragtime and the Berlin-Snyder "rags" are invincible. "The Ragtime Violin" and "Grizzly Bear" also appear in this whirlwind medley. Orchestra accompaniment. Published by the Ted Snyder Co., New York City.

1003 Cujus Animam—Stabat Mater

Charles W. Harrison

This is another selection from Rossini's Stabat Mater from which we offered "Inflammatum" (Amberol No. 925) for our March list. Mr. Harrison's clear, strong tenor is displayed to excellent advantage in this exquisite, though difficult, aria which he sings in Latin, with an orchestra accompaniment. To lovers of music of a classical and sacred nature this Record will be an exceptional treat.

1004 Rockin' in de Win'

Bessie Volckmann

W. H. Neidlinger is an American composer who has become well known as a writer of Southern dialect songs. This charming little lullaby, which has attained perhaps the greatest popularity of any of Neidlinger's writings, receives excellent treatment by this young Edison contralto. Orchestra accompaniment. William Maxwell Music Co., of New York City, are the publishers.

1005 Are You Going to Dance?—"The Count of Luxembourg"

Elizabeth Spencer and Irving Gillette

The great waltz song from "The Count of Luxembourg," by Franz Lehar, composer of "The Merry Widow." This latest creation by the already popular composer has made a sensation on the Continent and in London, where it has been running since May 20th, 1911. The song occurs in Act 2nd, when Angèle and René waltz up the great staircase in the reception hall of the Grand Duke Ratinov. Orchestra accompaniment. Words by Basil Hood. Chappell & Co., of New York City, are the publishers.

1006 Old Folks at Home, with Variations

Andre Benoist

A remarkably clever piano solo by André Benoist, who needs no introduction to Edison owners. This very capable artist has taken the original "Way Down Upon the Suwanee River," as composed by Stephen Foster and varied by F. W. Meacham, to which he has added variations and embellishments of his own. It is one of the best piano solos listed for a long time.

1007 One Fine Day—"Madame Butterfly" (Sung in English)

Agnes Kimball

"Madame Butterfly" is one of Giacomini's greatest compositions and the crowds who have filled the Metropolitan Opera House upon every occasion when it has been produced, prove conclusively that it is a great favorite in America. This aria, one of the gems of the opera, is sung in Act 2nd, when the deserted wife expresses her undying faith in her husband's return. Agnes Kimball handles the difficult soprano solo superbly, making a beautiful Record. Orchestra accompaniment.

1008 Let Joyous Peace Reign Everywhere

Anthony and Harrison

Our sacred offering for this month is a beautiful duet based upon the melody of Alfred Robyn's best known song, "Answer." It has a grace and depth of expression which will make a strong appeal to all lovers of sacred music. Orchestra accompaniment. Words by Edwin Summers. Published by Leo Feist, of New York City.

1009 The Count of Luxembourg—Waltzes

American Standard Orchestra

These waltzes may be said to be the cream of the latest of Franz Lehar's wonderful successes, already referred to in this list. This Record explains perfectly the reason for Lehar's world-wide popularity, for his Luxembourg Waltzes are on a par with the Merry Widow Waltz—a broad statement. The main themes of this arrangement are "Say Not Love is a Dream" and "Are You Going to Dance?" (the famous Staircase Dance). Published by Chappell & Company, of New York City.

(Always specify on your orders whether you want Amberol or Standard Records.)

18 Edison Phonograph Monthly, March, 1912

1010 God is Love, His Mercy Brightens Agnes Miller, Reed Miller and Frank Croxton

A sacred selection composed by Conradin Kreutzer (1780-1849), a celebrated German writer of opera, oratorio and church music. This is one of his best known sacred numbers, and it affords to Miss Kimball (soprano), Mr. Miller (tenor) and Mr. Croxton (bass) an excellent opportunity to display their remarkable ability in solo, duet and trio singing. Orchestra accompaniment.

1011 Happy Days

Venetian Instrumental Trio

A charming arrangement of this favorite melody, so familiar as a song with violin obligato. Its presentation by these clever musicians upon violin, flute and harp is particularly happy, the nature of the piece lending itself so readily to these instruments. A. Strelezki is the composer.

Special I. O. O. F. Amberol Records

UNITED STATES LIST, 50 CENTS; CANADIAN, 65 CENTS

1012 I. O. O. F. Opening and Closing Odes

Male Quartet

The three Odd Fellows' Records contained in this list are published officially by the Sovereign Grand Lodge, I. O. O. F. The two odes produced on this Record are beautiful in their dignity and in the sentiments contained in the words. Organ accompaniment.

1013 I. O. O. F. Initiation and Installation Odes

Male Quartet

A perfectly balanced quartet has sung the solemn, awe-inspiring odes in beautifully arranged harmony, with the strains of the organ to complete the impressiveness of the selection.

1014 I. O. O. F. Funeral Ode

Male Quartet

This Record needs no introduction to Odd Fellows, but for the benefit of those "without the pale" let us say that this ode is a majestic expression of faith and hope. The introduction, played upon the organ, is magnificent.

Edison Standard Records

UNITED STATES LIST, 35 CENTS; CANADIAN, 40 CENTS

10551 Spanish Dance—Suite "Bal Costume"

United States Marine Band

The Spanish Dance is the fourth in a suite of national dances written by the great Anton Rubenstein, eminent composer and Liszt's only rival in technical perfection. The dance abounds with vivid local color and depicts the wooing of an Andalusian Carmen by an impetuous toreador. The famous Marine Band has acquitted itself splendidly in obtaining the dash and rhythm of the piece.

10552 Pickaninny's Lullaby

Elsie Baker

Miss Baker's first Standard Record is her favorite encore song which she gives in darkey dialect. It is a gem, and perfectly suited to Miss Baker's rich contralto voice, to which a properly subdued orchestra plays a soothing accompaniment. Words and music by George W. Gage. Victor Kremer Company, of Chicago, are the publishers.

10553 I Want "a Regular Pal" for "a Gal"

Walter Van Brunt

Already listed as Amberol No. 910, this delightful song is now offered in Standard form by the young artist who so capably sang it previously. Music by George Christie; words by Jean Lenox. M. Witmark & Sons, of New York City, are the publishers.

10554 'Lizabeth Ann

Campbell and Gillette

This captivating duet was such an instantaneous success when issued in the Amberol list that we have placed it in this list, presenting the same artists who performed before. Orchestra accompaniment. Music by Theodore Morse; words by D. A. Esrom. Published by the Theodore Morse Music Co., of New York City.

10555 Scotch Country Dances

National Military Band

This lively and invigorating medley of Scotch dances was such a tremendous success when issued under the British list that we have decided to offer it in the domestic list.

Foreign Records for March, 1912

AMBEROL: U. S. LIST, 50c. EACH; CANADIAN, 65c. EACH.

STANDARD: U. S. LIST, 35c. EACH; CANADIAN, 40c. EACH.

BRITISH AMBEROL FOR MARCH

12416 The Wanderers' Goal—Overture, *Suppé*

National Military Band

12417 Come, Sing to Me, *Thompson*

David Brazell

12418 Strolling in the Gloaming, Dear, *Gaze*

12419 Mamie May, *Darewski*

12420 The Gift, *Behrend*

12421 I Don't Care, *Godfrey & Williams*

John Bardsley

Jack Charman

Violet Oppenshaw

Billy Williams

(Always specify on your orders whether you want Amberol or Standard Records.)

- 12422 I Never Knew I Loved You, *Penso* Albert Crawley
 12423 Queen of My Heart, *Cellier* Peter Dawson
 12424 Memories of Mother, *Harkness* Wm. McEwan
 12425 Sons of the Brave, March, *Bidgood*
 National Military Band

BRITISH STANDARD FOR MARCH

- 14117 Top Dog—One-step, *Windeatt* National Military Band
 14118 The Chocolate Major, *Mills & Scott* Jack Charman
 14119 You Taught Me How to Love You, *Meyer*
 Albert Crawley
 14120 Administration March, *Sousa* (Concertina) Alexander Prince
 14121 I Saw Peter Henry Home, *Bennett Scott* Florrie Forde
 14122 The Gospel Bells, *Martin* Wm. McEwan
 14123 Santa Lucia March, *Lotter*
 H. M. Irish Guards Band
 14124 I Wish I Were a Ladies' Man, *Godfrey & Williams* Billy Williams
 14125 The Dear Irish Boy (Bagpipes) W. N. Andrews
 14126 Giggling—Polka March, *Christine* National Military Band

GERMAN AMBEROL FOR MARCH

- 15226 Aufzug der Stadwache, *Leon Jessel* Johann Strauss Orchester
 15227 Frühling im Winter, *A. Steinke* Hans Bondy
 15228 Der alte Goethe, *Adolf Kirchl* Udel Quartette
 15229 Die Liebeslaube, *Karl Hoschna*
 Incie Bernardo & Hans Bondy
 15230 Eva—Walzer aus "Eva," *F. Lehár* Johann Strauss Orchester

GERMAN] STANDARD FOR MARCH

- 16225 Pariser-Pflaster Marsch—aus "Eva," *F. Lehár* Johann Strauss Orchester
 16226 Sankt Pauli, wie bist du schön! *Hermann Stein* Erich Schroeter
 16227 Tischrode—"Begrüssung der Gäste," *Schönwald* Gustav Schönwald
 16228 Mariechon!—Polka, *S. Courquin* Johann Strauss Orchester mit Chor

FRENCH AMBEROL FOR MARCH

- 17153 Mendant d'Amour, *Goublier* Louis Nucelly
 17154 Pensée d'Automne, *Massenet* Gaston Dubois
 17155 Carmen—duo—"Parle-moi de ma mère," *Bizet*
 - Mme. Laute-Brun et Gaston Dubois
 17156 Faust—"Chanson du roi de Thulé," *Gounod* Mme. Laute-Brun
 17157 La Bohème—"Je suis poète," *Puccini* Gaston Dubois

FRENCH STANDARD FOR MARCH

- 18193 Valse Brune, *G. Krier* Garde Républicaine
 18194 Coralie, *R. Desmoulins* Paul Lack
 18195 Vous n'avez pas ça, *E. Spencer* Adolphe Bérard

SPANISH AMBEROL FOR MARCH

- 8054 La Tempestad—Romanza de las Joyas, *Chapi* Alicia del Pino
 8055 La Gran Via—Vals del Caballero de Gracia, *Chueca y Valverde* José Francés

SPANISH STANDARD FOR MARCH

- 21288 El Húsar de la Guardia—Canción de Napoleón-Cuplés, *Jiménez* Félix de la Sierra

Dealers, we want to impress upon you that the show window of to-day has become a silent partner in the business, silent to be sure but one whose silence is golden. The real value of a good window display is measured by these two business units. First—new customers made; second—increased sales to old customers. The power of a good display you can measure in the increase of your daily receipts. Almost everyone wants to buy what he *sees*! How many would care to purchase what they have not seen?

Why not show the public that you have a desire to interest them in your particular line? Back up our national advertising and your own local efforts by placing the real article in a conspicuous location. Embellish the show window with attractive artistic show cards containing terse selling points.

No matter how difficult it may seem to arrange attractive displays—it can be done. It is up to you to assign yourself the task of spending a few hours in your show window weekly. Spend a trifling amount for necessary material to produce attention-attracting displays. And, do not lose sight of the fact that the public tires of a certain setting quickly. They want to see something new. They are looking eagerly for the appearance of your next best effort. Don't disappoint them. Keep them interested. Use Edison Displays—the cheapest and best direct method of making new customers and increasing sales to old ones. Send in that Easter Display order now!



Armand Vecsey and his Hungarian Orchestra number among their many successful performances appearances before the principal rulers of Europe, among them Emperor William II, King Edward VII and Queen Alexandra, King Frederick of Denmark, Maria Feodorovna, Dowager Empress of Russia.

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The EDISON PHONOGRAPH MONTHLY

VOL. X

April 1912

No. 4



THE HOFFMANN QUARTET

Several seasons spent in the atmosphere of the most famous symphony orchestra in this country have stamped their unmistakable effect upon the technique, expression and interpretation of these gifted musicians. Amberol Concert No. 28018 is their first Edison Record:

The EDISON PHONOGRAPH MONTHLY

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Adam

On the border of California lies Lake Tahoe, the Gem of the Sierras. The modest Californian will not say so in actual words, but if he fails to leave you with the firm conviction that the shores of that lake were the scenes of Adam's original investigation into the advertised merits of the apple, you may rest assured that it was only because he was too busy talking about the 1915 Exposition.

But why did Adam eat that apple? Surely not because he was hungry, for there was no Poultry Trust in those blissful days. Some people claim that it was because Adam was from Missouri—absolutely impossible since the only State at that time in existence was the “state that made the fig-leaf famous.” But if Adam could not claim the same good old state as the famous Missouri Mule, he had a great deal in common with the proverbial inquisitive natures of its inhabitants.

The salesman, however, has long since learned that this state of mind is by no means peculiar to the people of any one locality, but is the universal attitude of the buyer—be it of needles, pins or coal mines. The rosiest of pen pictures and word paintings seldom effect a transfer of coin from the pocket of the prospect to the wallet of the word artist.

In the case of the Phonograph this is particularly true because of the price involved and because it is still considered by many to be a luxury. In his efforts to present the Phonograph in the light of a necessity instead of a luxury, the Dealer handicaps himself at the start if he cannot *show* the prospect how much he really needs the Phonograph. It is for that reason that we are continually urging upon Dealers the ad-

visability of the concert plan. Many Dealers, however, do not feel that they have sufficient floor space in their stores to permit of a regular concert. But that does not in the least prohibit them from having in their windows a standing invitation to all passers-by to step in and hear the Phonograph.

To revert to Adam, we humbly apologize for seeming to draw odious comparisons between salesmen and the serpent, but, if we study the very successful methods employed by the serpent, we will see that he originated the idea of the Window Display and the Demonstration. In introducing the apple to the prospect, he did not merely write form letters and talk selling points, but he had the apple right in plain sight (window display) and offered one to the prospects that they might sample its delicious flavor (demonstration). To the deadly certainty of these methods we have been taught to ascribe all the suffering and anguish here below.

Be that as it may, our point is that those methods worked in Paradise and that human nature has changed so little since that time that the same methods apply to-day. And since this is true, the wise Dealer, remembering the important part which Eve played in this famous transaction, will not confine his attentions solely to the prospective Adam.

Special Notice

Because of the timeliness of their issue, Amberol Records Nos. 1023, 1027, 1030 and Standard Record No. 10559 listed in this issue, can be put on sale as soon as received. They are treated in a special pamphlet.

See page 7 concerning the Plan Maker's Plans. Are you on his list?

The EDISON PHONOGRAPH MONTHLY

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All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

Vol. X

APRIL, 1912

No. 4

Who Are the Ten Greatest Men Now Alive?

A Symposium of Representative Opinions

By the courtesy of the proprietors of the "Strand Magazine" we are enabled to reprint extracts from the interesting article which appears under the above heading in the December Christmas Number of that popular monthly magazine.

The term "greatness" implies a certain rare quality which lifts a man up on a pedestal and sets him above and apart from the run of mankind. "Genius," perhaps, would better express this quality; but whatever term is used it implies power by reason of singular and commanding gifts. Who, then, are the ten greatest men in the world to-day. The task is not an easy one, but it can be achieved. With the first five, indeed, it is comparatively easy. Most Anglo-Saxons will agree that Joseph Chamberlain, Lord Roberts, Lord Kitchener, Thomas Edison, and Theodore Roosevelt should not be excluded.

In order, then, to arrive at some decision, not, it may be, permanent, or one that will stand the test of posterity, but not the less significant on that account—perhaps even more valuable as reflecting contemporary judgments—the Editor of "The Strand" has asked a number of eminent observers in various departments of effort to compile a list of the ten who, in their opinion, deserve this tremendous honour—the ten men who are the most certain of statues after their death.

These observers may properly be headed by the Speaker of the House of Commons, the Right Hon. J. W. Lowther, M. P., whose list of eighteen names shows the embarrassment under which most of the list-makers labour:—

Lord Lister.
Prof. Eli Metchnikoff.
Lord Kitchener.
Lord Roseberry.
Joseph Chamberlain.
Theodore Roosevelt.
Lord Roberts.
G. Marconi.
Rudyard Kipling.

Emperor William II.
Thomas A. Edison.
Richard Strauss.
Ernst Haeckel.
Thomas Hardy.
Porfirio Diaz.
John S. Sargent, R. A.
Lord Rayleigh
Emperor of Austria

The next list is that of a very experienced observer of men, Sir Frederick Milner, Bart. It runs thus:—

Joseph Chamberlain.
Lord Kitchener.
Lord Roberts.
Lord Lister.
Rudyard Kipling.

Theodore Roosevelt.
Louis Botha.
Lord Roseberry.
Thos. A. Edison.
William II.

The ten of a distinguished Frenchman, M. Paul Deschanel, President of the Senate, consists of the following names:—

Emperor William II.
Edison.
Togo.
Roosevelt.
Clemenceau.

Ehrlich.
Rostand.
Wilbur Wright.
Roseberry.
Bonnat.

Now we come to another kind of observer. Two new names appear in the list of Mr. Will Crooks, M. P.:—

Sir Edward Grey.
Prince Bulow.
Louis Botha.
Lord Lister.
Lord Roberts.

Edison.
Roosevelt.
Metchnikoff.
Joseph Chamberlain.
Kipling.

Or we may consider the list of the ten greatest men, as they appear to a successful novelist like Mr. Charles Garvice:—

Eli Metchnikoff.
Kitchener.
Chamberlain.
Roosevelt.
Roberts.

Edison.
Marconi.
Kipling.
William II.
Hardy.

That is to say, five Englishmen out of the ten. Is that too extravagant? "An impossible shot," as Mr. Andrew Lang termed it.

Well, there is Mr. W. J. Locke, who would delete Metchnikoff, Kitchener and William II. and substitute therefor—

J. S. Sargent.
Edmond Rostand.
Auguste Rodin.

In other words, one's choice lies in the direction of one's sympathies. To many, Robert Louis Stephenson was a far greater man than William Ewart Gladstone. Who would have suspected Rembrandt to have been a greater man than the Duke of Alva?

Sir Harry Johnston is a great traveller and man of the world, who has seen and noted much concerning his fellow-men. Here is his list:—

General Booth.
Andrew Carnegie.
G. Marconi.
William II.
Thomas Edison.

Sir Donald Ross.
G. B. Shaw.
President Taft.
Baden-Powell.
Rostand.

In the list supplied up by Mr. Burdett-Coutts, M. P., these names figure:—

Joseph Chamberlain.
Admiral Togo.
President Taft.
J. Pierpont Morgan.
G. Marconi.

Rudyard Kipling.
Emperor Mutsuhito of Japan.
William II.
Edison.
Nansen.

"In compiling a list of the ten greatest men in the world," writes Sir Wil'iam Bull, M. P., "I would esteem discoverers and inventors more than any other. There is no painter of first-rate eminence now living, in my opinion. Here is my list, in order of merit:—

Lord Lister.
Prof. Eli Metchnikoff.
John Thorneycroft.
Joseph Chamberlain.
G. Marconi.
Rudyard Kipling.

Thomas A. Edison.
Aston Webb.
Wilbur Wright.
Hon. Charles Parsons (inventor of the turbine).

"If Mme. Curie, the discoverer of radium, were a man, I should substitute her name for that of Mr. Chamberlain."

"There is no living painter who could be called great." Such is the dictum of Admiral C. C. P. Fitzgerald, whose list contains the names of—

Joseph Chamberlain.
Theodore Roosevelt.
Admiral Togo.
Edison.
Lord Strathcona.

Lord Cromer.
Rudyard Kipling.
Anatole France.
Marconi.
Lord Roberts.

"Doubtless," writes Mr. Clement Shorter, the well-known editor of the *Sphere*, "there are many great men living in the world to-day—men with prospective greatness, that is, or even achieved greatness—but only time can decide. The great man is surely he who, by force of genius, has impressed himself upon his age in some *permanent* form. Whether the achievements of Mr. Roosevelt or of Emperor William are of this character had better be decided a

century hence. As you ask me, however, to join in what can scarcely be a serious discussion, I suggest that we take the name of a living man from each country who has, by invention or creation, stamped himself upon his age. I therefore nominate the ten greatest men of the present day as follows:—

Great Britain.....	Thomas Hardy.
Great Britain.....	Lord Lister.
United States.....	Thomas A. Edison.
Italy.....	Guglielmo Marconi.
Italy.....	Giacomo Puccini.
France.....	Francois Coppee.
Austria.....	Richard Strauss.
Germany.....	Hermann Sudermann.
Belgium.....	Maurice Maeterlinck.
Russia.....	Eli Metchnikoff.

"I should like," Mr. Shorter adds, "to have added Auguste Strindberg for Sweden, and Ernst Haeckel for Germany, but I cannot give up any one of my ten."

Finally we have received a letter from a gentleman who has filled a position of some trust and responsibility not unconnected with the Court. He writes:—

"I have been deeply interested in studying the lists of what various Englishmen (including the First Commoner) consider the ten greatest men now living; and it has struck me that perhaps you might like to print a speculation on my part of what the list of His Majesty King George V. would be. I think it would run somewhat in this fashion:—

Lord Kitchener.
Lord Roseberry.
Theodore Roosevelt.
Emperor Mutsuhito.
J. Chamberlain

Lord Roberts.
Emperor William.
Edison.
Kipling.
Asquith.

The foregoing speculation is certainly most interesting, even though the writer begs that his name be withheld.

What now is the result of these most diversified and representative opinions? If we make a list of names according to the number of votes which each has received we obtain the following:—

Edison.
Kipling.
Roosevelt.
Marconi.
Lister.

Chamberlain.
Roberts.
William II.
Metchnikoff.

These are the first nine. For the last place it is an open question, as certain of the replies are a little vague, whether it would be held by Roseberry, Togo, or Kitchener.

Not Available Now

How to make Records at Home (Form 1090). This booklet has been temporarily suspended pending certain alterations to record-making accessories now under consideration.

May Window Display No. 19

Colored with the most careful attention to artistic details, this is one of the best values we have ever offered to Window Display users. \$4.00 is the purely nominal price at which we supply this beautiful display which, like its predecessors, is hand made, and finished with the greatest possible attention to details of construction and coloring.

This display consists of five separate units, so as to permit of its being adapted to any and all conditions. The setting can be extended to fill a large window, it can be grouped to fit a small window, each part may be used separately at different times in a small window, or different units may be grouped in various ways.

Dealers must always bear in mind that the photographs of our Window Displays are not arbitrary rules for setting the groups—they merely suggest one method of handling the units.

Moreover, the photographs fail utterly to give any true conception of the perspective of these groupings, but make them appear to be all in the same perpendicular plane. This of course is not the case, as these displays are not designed merely as backgrounds for windows, but are so arranged as to completely fill them. Again, the photographs can convey only the impression of black and white, which is again deceiving, because of the fact that

every display is highly—though not vulgarly—colored in very harmonious tints.

These settings are always called Window Displays and they are primarily designed for that purpose, since it is as Window Displays that they are most efficacious; but if for any reason a Dealer cannot use them in his window, the entire setting or any of its units would be very attractive in the store itself. The various parts of the display can be distributed

about the interior of the store in such a manner as to gain very excellent results.

The huge penny in the center of the group calls attention in a striking way to the fact that you are anxious to demonstrate the Edison free of cost.



EDISON WINDOW DISPLAY FOR MAY—No. 19.

It is an attention-arrester which will serve to stop the passerby and make him read the various other announcements. His eyes will naturally travel down the panel to the statement that Edison Phonographs can be purchased on extremely advantageous terms. A bouquet of spring blossoms fills the "May Baskets" at the top of the side panels, lending appropriateness to the display and relieving the purely business aspects of the design. The invitations upon the ribbon scrolls are pointed and terse enough to allow of their being read at a glance by the casual observer. Why not start your window service with the May Display?

The Phonograph as an Actor

WHEREIN THE INVENTION OF THOS. A. EDISON
FIGURES AS A HISTRIONIC ACCESSORY.

Zealous producers of theatrical plays in the past have been at a greater expense to produce the cries of rebellious citizens behind the scenes, the sounds of conflict, the howling of wolves in the desert, the distant strains of song—in short, all the supernumerary noises that heighten the dramatic illusion—than they are put to in this era of applied science. It is an open secret now that the Phonograph plays its humble but useful part in the theatre. The street cries are not produced, as they were, by the prompter or one of his assistants, but by the carefully prepared talking machine in the wings. When we have the battle of Agincourt again, or the funeral of Julius Caesar, the shouts and howls of the sturdy yeoman of Henry V., or the inflamed citizens of Rome, will be supplemented by the cries of many more, reproduced mechanically. Perhaps, with this improvement, the visible mob can be induced to exercise its multitudinous voice a little less strenuously. Hitherto the citizens and soldiers have often overdone the noise. The illusion of witnessing an ancient Roman riot from a twentieth century orchestra chair has been destroyed. The clamor of the mob should be acting quite as much as the passion of the patriot. A Phonograph, remotely placed, will act its part better than a company of supernumeraries devoid of the sense of proportion. Davy Crockett's wolves, if they are ever revived on the stage, will express their fury and their hunger to the audiences by means of the perfected Phonograph. There are few sounds this machine cannot record and reproduce fairly well, and for theatrical purposes the distant tramp of soldiers, the whistling of the wind, can be produced by this simple means, though the thunder may be somewhat beyond the Phonograph's capacity. We have more than a suspicion that many of the happiest illusions in current plays are thus produced, and we are confident that the Phonograph has gone on the theatrical stage to stay. Of course, everybody knows how it has been used to enhance the effect of some of the moving picture shows, but, as the *New York Times* says, its substitution for "extra people," old-fashioned wind machines and other devices in the regular theatres deserves a note of comment.—*Talking Machine World*.

A Clincher

Let the Grand Order of Doubters read this extract from a letter just recently received, and then let them step up and join the ranks of the Window Display Users:

"You will be pleased to know of at least one customer brought in by the Christmas window. In the course of selling a substantial outfit to a new buyer, he asked me regarding the indestructible sapphire point. The question was a novel one to me, as that is a talking point that I seldom have to resort to here, there being little 'disc' competition. For this reason, I asked him where he had read about the sapphire point, thinking he had probably seen the argument in some magazine. He replied with a smile that he read it in our window and that the little card, which you will recall in the display, was what convinced him he wanted an EDISON in preference to something else."

So there we have it! It was one of the little cards which we have tried to persuade you would arrest the attention of passersby. If you never use any other part of our Window Display fixtures, you at least ought to have a set of these small cards. They tell the story in a few words calculated to drive it home at a glance.

This is an instance where a casual remark brought out the efficiency of the Window Card. There are many other occasions upon which the card has done its work, but they often do not come to light in the way that this one did.

The letter was written by Robert C. Peck, of the A. S. Cook Company, Woonsocket, R. I. He enclosed some of the best samples of newspaper advertising that we have seen yet. His slogan is, "If it is an Edison Amberol Record we have it." They never say, "We haven't got it" in Cook's, because they know it hurts. A photograph of the store—too complex in details to permit of proper reduction—shows the Phonograph Department and the immense Record stock which this company carries.

Mr. Peck reports that the Window Display and the newspaper campaign resulted in a very good holiday trade in the face of poor local mercantile conditions—read that last one over again and think about it.

No Jobbers' Profits

In some unaccountable manner, Dealers have conceived the idea that Jobbers are making a profit on Edison Window Displays. This supposition is utterly without foundation and absolutely false. In the handling of Window Displays there is no profit for anyone except the Dealers who use them.

We wish it to be distinctly understood that Jobbers receive no compensation for distributing Window Displays. They are prepared by this Company and sold at a loss which is charged directly to advertising.

Electros for New Machines

Under this head we printed on page eleven of our November, 1911, issue, a list of line cuts and half-tones which we were ready to supply to Dealers for advertising our revised equipments. Since that time we have received so many requests for information upon this same point that we are reprinting the list as it originally appeared. Orders should be made *by number* from the following table:

GEM (\$15.00).			
Line Cuts.....	2 in. wide,	No. 500; 4	in., No. 502
Half-tones.....	2 in. wide,	No. 505; 4	in., No. 506
FIRESIDE (\$22.00).			
Line Cuts.....	2 in. wide,	No. 719; 4	in., No. 720
Half-tones.....	2 in. wide,	No. 721; 4	in., No. 722
FIRESIDE (\$27.00).			
Line Cuts.....	2 in. high,	No. 753; 3½	in., No. 723
Half-tones.....	2 in. high,	No. 756; 3½	in., No. 724
STANDARD (\$30.00).			
Line Cuts.....	2 in. wide,	No. 778; 4	in., No. 779
Half-tones.....	2 in. wide,	No. 780; 4	in., No. 781
STANDARD (\$35.00).			
Line Cuts.....	2 in. high,	No. 754; 3½	in., No. 527
Half-tones.....	2 in. high,	No. 757; 3½	in., No. 528
HOME (\$50.00).			
Line Cuts.....	2 in. high,	No. 755; 3½	in., No. 547
Half-tones.....	2 in. high,	No. 758; 3½	in., No. 548
TRIUMPH (\$75.00).			
Line Cuts.....	2 in. high,	No. 768; 3¾	in., No. 769
Half-tones.....	2 in. high,	No. 767; 3¾	in., No. 766
OPERA (\$90.00).			
Line Cuts.....	2 in. high,	No. 782; 3½	in., No. 783
Half-tones.....	2 in. high,	No. 784; 3½	in., No. 785
AMBEROLA (\$200.00).			
Line Cuts.....	2 in. high,	No. 727; 4	in., No. 747
Half-tones.....	2 in. high,	No. 742; 4	in., No. 731

It should be distinctly remembered that half-tones *cannot* be used with satisfactory results in newspapers. All orders for these cuts will be filled direct from our Advertising Department—not through Jobbers.

The Plan Maker

Some time ago we asked those Dealers who were willing to devote thirty minutes and twenty cents every month to the increase of their Phonograph sales to send us their names. A great many hustlers jumped at the chance, and their names were placed upon the Plan Maker's list.

In every community there exists an element which never attempts anything that is not orthodox—tried and proven. For the benefit of those Dealers who are in this class, let us say that the Plans already available now number four, and that they have been duly tried and proven. They have emerged from the darkness of uncertainty and are now in the full glare of the limelight of success. Phonographs have been sold through the Plan Maker's efforts and the twenty cents can no longer be looked upon as being risked in a wicked gambling debauch.

That every Dealer may know the general idea of the Plans, we are giving below a little sketch of the four, all of which are accompanied by an explanatory letter to the Dealer, telling him the sort of people to whom to mail the various pamphlets. Each one of these folders is an attractive little affair done in colors, with very artistic and appropriate cover illustrations, accompanied by copy for a form letter to be sent by the Dealer to his prospects.

Plan No. 1, under the title "Making Broadway 25,000 Miles Long," deals in a jocular way with "good old Broadway—bad old Broadway." Then it asks the startling question—"What would you think of an hour on Broadway without leaving your own fireside?" And thence to an enumeration of the Edison Records of "hits" from the cream of the New York musical comedies. The whole pamphlet is well calculated to arouse and stimulate the desire for the music that is stirring Broadway at the present time.

Plan No. 2 gives a very instructive discourse upon ancient Yuletide customs and then tabulates the many Edison Records which are most appropriate for Christmas.

Plan No. 3, "Music and Songs of Ireland," is a comprehensive review of Irish music and its early history, suggesting a number of the best Edison Records of Irish melodies.

Plan No. 4, "The Truth About Vaudeville," we will quote in part, that Dealers may gather some idea of the breeziness and pointedness of the pamphlet:

VODE-VILL! OH, VOD-E-VILL!

How many crimes are committed in thy name—or names!

Ragtime rhapsodists, performing pigs, bandy-legged ballet dancers, acrobatic families, monotonous monologists—vaudevillians and vaudevillianesses of every age, sex and color—practise their villiany nightly, daily, afternoonly, almost hourly.

We sneak into the Be-jew, or the Elight, or the 'Lympic, or the Aly-k-zar, and we come away saying: "Worst I ever saw in my life. Bet they never get any more of my money." But they do. We go back again next week or next month.

We go against it again. And why? Because of the occasional headline act. Because we are trying to duplicate the pleasure we got when we heard one of the headliners like Irene Franklin, or Harry Lauder, or Stella Mayhew, or Marie Dressler, or Sophia Tucker, or Anna Chandler, or Lottie Gilson. Say, wouldn't they make a great bill? What would you rather do than go to hear them to-night?

Do you know that you can now hear Irene

Franklin on the Phonograph? Yes sir, or yes ma'am, as the case may be. Irene Franklin—the girl with the sob and laugh all mixed together in her voice. Irene Franklin—who is so funny you almost laugh yourself to pieces. Clever Irene Franklin, the “Queen of Vaudeville,” is singing for the Edison Phonograph. And her records are Irene Franklin to the dot—every shading of expression, every little trick of voice. The first three records have just gone on sale.

950 I've Got the Mumps Franklin & Green
 951 The Talkative Waitress Franklin & Green
 952 I Want to Be a Janitor's Child Franklin & Green

And Lauder. He snatches you over seas to misty old Scotland. He woos a rosy lass. He quaffs a brimming glass. He tells a tale that earns a laugh. He skylarks with you from the lowlands to the highlands. He sends you to bed with a Scotch accent on your tongue. He is one of the most interesting characters and perhaps the greatest entertainer the world has ever known. He sings all of his songs for us.

On the Edison Phonograph you can hear every syllable of every song just as Harry Lauder sings it on the stage—

But why continue? If you are interested you will write for particulars, and if you are not we are wasting time. All of these plans are still available except No. 2—The Christmas Songs Plan—and may be obtained by addressing the Advertising Department.

Are Your Window Displays Sales Producers?

It is very important that the public be acquainted with a dealer's wares. One method is to display them in the show window. Every merchant makes some use of the display space in his store front, but many do not realize that a prospective customer should be encouraged to buy the articles through proper display. A special effort should be made to create a desire that leads to a demonstration and sale.

A window display that arrests attention, holds it, and sets the onlooker thinking about the superiority and excellence of the displayed merchandise is what is termed a “selling display.” Such displays cannot be arranged hurriedly. They require careful planning and artistic execution. To speak plainly, this important feature is usually neglected by many through lack of ability in this particular line. Really there is little excuse, for displays can be purchased and Edison Dealers are fortunate in having an expert window display service at their disposal at low cost. For a sum not exceeding a dollar a

week Dealers are furnished with easily arranged display material that, if properly and persistently used, is sure to increase business.

Now why do you not avail yourself of the benefits of this service? Our only conclusion is that it is neglect. We cannot believe that any Dealer who does any business at all considers an outlay of a dollar a week a burden. Again we call your attention to the fact that if you will but join those who are now using the displays with success, that through increase in production we can and will furnish the material at a lower price. You will gain through the regular and persistent use of displays. Is it policy for us to stand a heavy loss on the production unless we know from investigation that such window displays as we produce are a benefit to our Dealers?

We can find no argument against effective window displays. We do find the sale of many products greatly increased through them. They will awaken new interest in your locality. Buy them, try them, and see for yourself. We have many satisfied Dealers using Edison Displays. We want many more. Will you use them and assist in placing them in every prominent location in the country? Think what a revival of interest a concentrated action of this sort by every Dealer would awaken! Your loyalty in assisting us to “boom Edison Products” in this manner will reap a golden harvest for Edison Dealers everywhere. Send in that standing order now! Inject the spirit of progressiveness into the Phonograph industry! Create sales that are now lying dormant. Show the millions that the Edison Phonograph is an entertainer of the highest order and that you are anxious to demonstrate it. Edison Displays *attract, create a desire, and encourage sales!* You have the ability to close them—and there you are!

Suspended List, Mar. 20, 1912

This list is supplemental to the suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the same consideration by the Trade as if reprinted in full herewith.

ORE., North Yambill—F. L. Trullinger.
 MASS., Woburn—Edward Caldwell.
 Stoneham—Edward Caldwell.
 Wakefield—Edward Caldwell.

Jobbers and Dealers are asked not to supply the above named firms with our apparatus, at addresses given or any other address.

REINSTATED.

IOWA, Grundy Center—A. C. Schafer.

The Phonogram

In June, 1911, we announced that instead of requiring orders of 500 or more, we were able to imprint *Phonograms* in lots of 100 or its multiples. Many Dealers at once took advantage of the new proposition and have continued to do so.

The *Phonogram* is the "tie that binds" the Dealer to the customer. Through it his interest in Edison artists is stimulated. After hearing a person sing, the customer is curious to know what he or she looks like, and to learn something of the singer's career and achievements. On the other hand, a picture of some artist and a sketch of the artist's life frequently arouse a desire to hear that person's voice.

Moreover, the reader of our little magazine learns what other Edison owners are doing and



in that way has a bond of fellowship with them which is broken only when the *Phonogram* ceases its little journey to the reader's home.

Through arousing this general interest in things Edison, the *Phonogram* brings the customer to your store, and makes the sale of Records to that person far easier than to one who knows nothing about the various Edison artists.

Then, too, the Record descriptions in the *Phonogram* are longer and more complete than those in the monthly supplements, and in many cases, the additional information concerning individual Records will help to sell them.

Therefore, we are re-stating our former announcement concerning the change in terms for the magazine, for the benefit of those Dealers who may have overlooked the previous notice. The price is 25c per hundred, blank; the extra charge for imprinting is 25c, regardless of amount. Orders for imprints will be received for quantities of *one hundred* or multiples, and should be placed through Jobbers.

Opera Model Delayed

The rapidity with which the Opera Model is being disposed of by the trade has exhausted our stock completely and rendered necessary considerable delay in the shipment of both the mahogany and golden oak finish. This situation is being coped with to the best of our ability and we hope soon to be able to fill all orders promptly. In the meantime we are making the fairest possible distribution of the various machines as rapidly as they can be turned out.

April Record Return Guide

After April 1st, 1912, United States M to Z Jobbers, Canadian Jobbers, and United States and Canadian Dealers may return to the factory for credit under the terms of the current 10 per cent. Record Exchange plan, Edison Amberol and Edison Standard Records listed up to and including the numbers given in the following table:

	AMBEROL	STANDARD
Grand	Group 1 \$2.00, 40043	
Opera	1.50 35020	
	1.00 30044	
Domestic.....	664	B-112 10490
British.....	12298	14052
French.....	17116	18174
German.....	15191	16203
Italian.....	7507	20612
Hebrew.....	10008	21023
Spanish.....	8013	12811
Filipine.....	8018	21266
Mexican.....	6134	20369
Portuguese.....	5093	19490
Argentine.....	7112	19784
Cuban.....	None	20711
Porto Rican.....	8511	None
Swedish.....	9401	20551
Bohemian.....	9806	16547
Hungarian.....	11003	20722
Norwegian.....	9200	19900
Polish.....	None	15697
Belgian.....	None	18480
Danish.....	None	15800
Holland-Dutch.....	None	18472
Welsh.....	12203	21238
Hawaiian.....	11504	20716
Japanese.....	None	12826
Chinese.....	None	12768
Finnish.....	11556	20728

Rapke Labels and Trays Still Obtainable

Victor H. Rapke of New York City, the former Edison Jobber, originator of the tray system for racking cylinder Records, and inventor of numerous Phonograph accessories, was at the factory recently and asked the Editor to deny the current rumor that he had discontinued the furnishing of Rapke trays and the printing of tray labels for new Edison supplements.

He reports his business in flourishing condition and assures Jobbers and Dealers of his intention to continue the same excellent service they have enjoyed in the past.

The Tray System has no equal for compactness, orderliness and facility of handling. It enables the Dealer to locate any Record in an instant, and it in a large measure does away with the necessity of searching through catalogues, supplements, etc. At the same time it enables the customer to select Records without any difficulty or delay, and will frequently suggest to the purchaser Records which he might originally have no intention of buying.

Mr. Rapke will be glad to hear from his old friends and acquaint any Dealers with his system for storing and displaying Edison Records. His address is 302 Mott Avenue, New York City.

Hustling Some

A short time ago we had occasion to refer a retail inquiry to John L. Shanley, an Edison Dealer in Winooski, Vt. Shortly after receiving the reference he wrote us announcing a \$40.00 sale, and we take pleasure in reproducing part of his letter:

"One of our clerks signified his willingness to brave the storm and cold 'only 22 below in Underhill' and try his luck, as he expressed it. Arriving at the station, he was obliged to drive about three miles up in the mountains, and after playing several Records, and making a Record of the young lady of the house playing the organ, he closed the deal, leaving the outfit with them."

No wonder this man left the outfit with the prospect! He was able to effect the sale because he made the most of his goods. Many Dealers seem to think that because it's a Phonograph people ought to break their necks to get it, so they sit around and make no particular effort to develop the real selling points of the machine.

The Home Recording device is one of the great features in the Edison, for the reason that everybody can hear a talking machine play—in fact, there are few who haven't. But comparatively few people have ever heard a Record made—or better yet, made one themselves; and the fascination of hearing one's own efforts reproduced by the Phonograph will often sell a machine where the mere playing of a few selections would fail to arouse interest.

Commends "B" Amberola

The Ball-Fintze Co., Edison Jobbers at Newark, Ohio, recently forwarded the following letter received from John Arnold, an Edison Dealer in Cincinnati:

"Received new type Amberola yesterday and was greatly pleased with the new features. Think the direct spiral drive and balance wheel make it the most perfect motor ever placed in a talking machine.

"The placing of the governor on the top tends to take all motor noise out of the reproduction. I was not much in favor of risking the Amberola in stock, the fact that I have to-day sold the one received yesterday shows I was mistaken. My impression is there are a good many Dealers like myself to whom if these new features were explained would take the new Amberola on to their advantage.

"You may ship me at once a duplicate, same type and finish Amberola."

How many other Dealers are there in the country who, like Mr. Arnold, are waiting to be convinced?

Lighting Stores

The manner in which a store is lighted is a strong advertising point—good or bad, according to the degree of attractiveness attained. One instinctively avoids a dark, dingy store—due, perhaps to a feeling that the darkness hides dirt. But how different is the effect of a brilliantly lighted place! It stands out as a great open door in a wall of darkness and one feels naturally drawn to it, not perhaps to buy at once, but the friendly feeling for that attractive place will lead the passer-by to enter it when he becomes a bona fide purchaser.

But this highly lighted house is not attractive if its brightness consists in a blinding glare which causes the visitor to blink and stare, while the proprietor and his clerks scowl at him in an effort to smile and at the same time save their eye-sight. A diffused light is by far the best, since it will leave no dark corners, and will not concentrate its rays upon the eyes of store-keeper and customer alike, but will give an air of cheerfulness and cleanliness which will inevitably establish the store as a desirable place at which to do business.

How is *your* store lighted?

The Dead Speak

Nearly every newspaper in the country recently contained an account of a meeting of the Borrowed Time Club of Oak Park, Ill. This club is composed of men who have passed the fatal "three score years and ten" and are for that reason living on "borrowed" time.

The unique feature of the much-talked-of meeting of this remarkable club was the playing on a Phonograph of Records by two members, now dead. The first Record, made by E. W. Hoard on his ninety-third birthday, September 6th, 1905, contained his favorite hymn, "There Is a Land of Pure Delight." As the thin tremulous voice filled the room, the whole audience was stirred by a feeling of mysterious sadness which gradually deepened into one of sublime reverence, and the closing stanza found these aged gentlemen standing with tear-filled eyes, adding their living voices to that of the dead.

Another Record contained a humorous conversation between Hoard and E. F. Robbins, in which the two old friends chafed each other exactly as they had always done whenever they met. To a stranger, the dialogue was merely humorous, but to the members of the Borrowed Time Club it was a re-incarnation of times long gone and the humor was blended with a feeling of sadness.

Edison Record Talent

Eleonora de Cisneros

Contralto



Eleonora de Cisneros was born in New York, where she has done the greater part of her comprehensive studying under Mme. Murio-Celli. She made her debut in 1900 at the New York Metropolitan Opera House. Among her favorite roles she counts Dalila, Carmen, Amneris in "Aida" and Brunhilde in "Walkure."

Her operatic career is astounding in its breadth of experience and in the extent of the singer's repertoire, which includes all the important contralto roles which are being presented at the present time. Among her more noteworthy triumphs are the creation of the roles of Candia della Leonessa in "Figlia and Ioris;" Clytemnestra in "Elektra" in the Scala Theatre in Milan; revival of "Don Carlos" at Naples; singing Arsace in "Semiramide" at Lisbon and creating Delilah in Australia.

Eleonora de Cisneros has sung in New York, Mexico, Milan, Ravenna, Trieste, Rio de Janeiro, Lisbon, London, Petersburg, Vienna, Naples, Sydney, Melbourne, Mannheim, San Sebastian, Antwerp and all of the great cities of the United States.

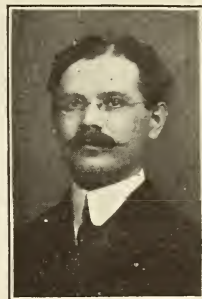
So great was her success in a remarkable operatic tour with Mme. Melba in Australia, 1911, that she has been engaged for the summer of 1912 to appear as the star in a concert tour embracing all the leading towns of Australia, New Zealand and Tasmania, returning to America in order to sing with the Chicago Opera Company in 1912-1913.

Julius Spindler

Flute Soloist

Julius Spindler was born in Wurtzburg, Germany, receiving his education at the Wurtzburg Conservatory of Music. During his long residence in this country he has been identified with

several of the leading orchestras as flute soloist, spending the greater part of his time with the New York Symphony Orchestra, of which Wal-



ter Damrosch is conductor. He has also appeared with the Metropolitan Opera House Orchestra and with Sousa's Band, with which he recently made the famous world tour.

The Hoffmann Quartet

(See Cover)

Jacques Hoffmann organized the remarkable quartet bearing his name during the season of 1901-1902, for the furtherance of all that is best in classic and modern concert music, and through the earnest and enthusiastic endeavors of the organization and its leader, the Hoffmann Quartet stands pre-eminent to-day as the representative string quartet of Boston.

Numerous exquisite compositions of American and foreign origin have been first introduced to an appreciative audience by these artists whose concerts have been the occasion of many notable appearances of the greatest musicians of Europe and America.

The uniformly high character of the quartet's repertoire has set a standard of excellence for similar organizations and the brilliant execution of many of the most difficult selections has won universal admiration and applause. Criticism has always been of the most favorable nature, the press upon every occasion unanimously lauding the masterly facility and sympathetic smoothness of the players' performance.

Walter Van Brunt, who has sung so many popular songs for the Edison, is now creating a sensation in vaudeville. He is "teaming" with Halsey Moore, and the pair has already sung its way into public favor.

A Visit to a Dealer's Store

To the Editor:

I entered a Dealer's store the other day and asked the clerk what artists sang a certain Record which I knew to be listed by a grand opera singer and by a concert singer. After searching in a catalog, the clerk mentioned only the cheaper Record. I asked him to play it and he did so without any comment, allowing me to stand right up against the machine where the Record sounded to the least advantage. There were chairs in the room, but my friend failed to suggest that I adorn one.

When the Record was finished I said that I would take it—still no mention of the more expensive Record—and then I asked if he had any 'cello selections. He replied that he had, but did not even offer to play one. I gave him a small bill in payment for the one Record which he had so kindly permitted me to buy, and after a wait which told only too plainly that he had slipped out the back door to the corner grocery to get change, he handed me both Record and change, turned on his heel and walked out to the back of the store without even suggesting that I call again. My intellectual countenance doubtless assured him that I would have no difficulty in opening the door.

Now that man was representing his employer—he was part of the store and through him that place must be judged. Moreover, he was—or thought he was—a salesman, yet knew nothing about salesmanship, or even courtesy, for that matter. He is being paid to *sell* goods for that Dealer, but in reality he will hurt his employer's trade far more than he will help it.

I am going into this same store when the Dealer himself is there, and then I will be able to see whether the fault lies with the Dealer or with the clerk. I shall write you the result of my next visit.

THE VAGABOND.

[The Vagabond's letter suggests something which all Dealers would do well to consider. He spoke of the lack of courtesy on the part of the clerk. It must be remembered that the average Phonograph owner is a lover of music. His tastes have been refined by music and in many cases he is more sensitive than is the non-music lover, and must be handled with courtesy by Dealers if they expect to hold his trade. A Dealer should always bear in mind the type of people with whom he is doing business—a dispenser of black-jacks would hardly need to observe the same decorum which the Phonograph

Dealer should make a part of his stock in trade.

Nothing is more tiresome than a bowing, smirking, obsequious clerk whose "manners" are clearly forced and insincere efforts to appear "polished," but an air of quiet, dignified courtesy and thoughtfulness is appreciated wherever it is met.]

Keeping Customers

Every Dealer undoubtedly keeps a list of all persons to whom he sells Phonographs, but does every Dealer go over this list carefully every month and note the names of any Edison owners who have failed to buy Records that month? The maintenance of every customer's interest is a vital point in the business, for an idle Phonograph in any home is a poor advertisement for any Dealer, and would seriously affect his Phonograph sales.

If a customer buys only one or two Records for a month or more, it is no cause for alarm, but if he fails to buy *any* for a month, then it is up to the Dealer to get into immediate communication with that man. If possible, the Dealer would do well to select a few new Records of the character which the delinquent's past purchases show him to prefer, and then call on him at his own home. Hearing the new Records, together with a realization of the Dealer's interest in him, would go a long way toward changing the customer's attitude.

In the event of a personal call being impossible, the Dealer ought at least to telephone the backward one, or failing this, to write him a letter inquiring the reason for his failure to purchase any Records for the given time—as the case may be.

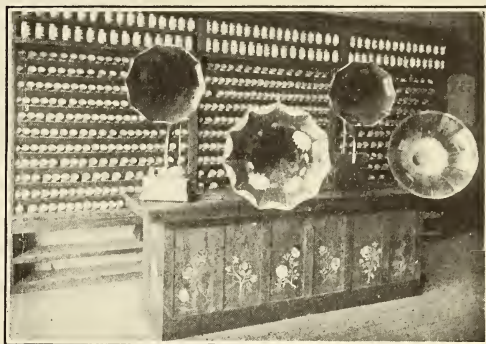
So many causes can contribute to the falling off of Record sales that it is absolutely essential to watch carefully the purchases of each individual customer. Possibly he has failed to receive his Phonogram or his Supplement for that month; or perhaps careless handling has broken something on his machine, or put some part of the mechanism out of adjustment. Some little thing may be bothering him which he has not had time to consult you about, but your appearance at his home at that time would prove your interest in him and bind him just so much closer to you in the future—to his permanent satisfaction and your increasing profit.

"Baron Trenck" is making a great "hit" in New York. Advertise Amberol No. 768 (Baron Trenck Waltzes) in this connection while the show is running in this country.

The Other 13,000

Coshocton, Ohio

Milton, Wis.



Fred Dexter, manager of the W. D. Tracey store at Coshocton, Ohio, has proven himself an Edison Dealer of the hustling variety. He does fine newspaper advertising, has good signs, goes right out after customers instead of waiting to be called upon, and uses the window display to good advantage—as the photograph of his store shows. He ran an exhibit at the county fair which attracted a great deal of attention and secured several prospects. All in all, Dexter is the sort of man we like to hear from frequently because he is a booster.

Julius Ritt, of St. Peter, Minn., has written us a letter, part of which he felt would be of interest to all Edison Dealers. It is particularly worthy of note that in filling out the card which Mr. Ritt mentions, he is careful to select Records which he believes will interest the particular *customer* to whom the card is being sent. He does not merely play the new Records over and decide which ones he personally prefers. His letter reads in part as follows:

"We are enclosing two good 'business getters' which we are now using. One is a copy of the local theatre program in which we are going to use liberal space during the coming year. Our ad you see is one of the largest, and certainly ought to bring results. We are also enclosing a little card insert, which we use in connection with mailing out supplements, and advising our customers of the arrival of new Records. We pick out a few numbers which we believe will please that particular customer, and then fill out the blank spaces. This is a little stunt that certainly gets business, and I would recommend other Dealers to give it a trial."

We show here the cut of the Edison Department of J. T. Hargrave, Sulphur Springs, Texas, in order to prove that no great mass of stock is necessary to the production of extremely attractive effects. In this particular case, the cabinet and decorating work are the result of Mr. Hargrave's own efforts, and we take particular pleasure in complimenting him upon both his practical and his artistic ability.

T. I. Place, of Milton, Wis., hearing that the local G. A. R. Post were to entertain the W. R. C. at dinner at the Post Hall on February 12th in honor of Lincoln's Birthday, offered to furnish patriotic music on the Edison. The offer was eagerly accepted and he decided to use the "Home" model with "Music Master" horn.

Part of his program included "Massa's in the Cold, Cold Ground," "Battle Hymn of the Republic," "Star Spangled Banner," "Battle Cry of Freedom," "Vacant Chair" and "Tenting Tonight." In reviewing the entertainment the local paper said in part:

"Most enjoyable were the Phonograph selections by Mr. T. I. Place. His machine is of the latest pattern, and the Records are simply astonishing in their naturalness, clearness of tone and effect. The kindness of Mr. Place is highly appreciated by the comrades of the G. A. R. and W. R. C."

At the Colorado Retail Hardware and Implement Association Convention in Denver, a picture of J. D. Moore, of Birmingham, Ala., President of the National Hardware Association, was thrown on the screen while his address was delivered by a Phonograph. O. Gossard, of Oswego, Kan., also made a Phonographic speech.

Electro for Exploiting Amberol No. 1023

AMBEROL Record Number 1023 and Standard Number 10-559 are decidedly timely and for that reason we have sanctioned their being put on sale as soon as received. In fact, the interest in this song, though national at the present time, is only temporary and may wane after the Democratic Convention. Therefore, although the sale will be large, Dealers must push it to the limit while the song is popular and in demand.

Order special Electro "X" and we will send this cut *free*. Run it in the local papers with the copy suggested, or altered to suit your requirements. This is your opportunity to make big, quick sales—Electro

"X" will help you. So order it at once and get your copy ready to run in the papers the very day you receive these Records.



THE GREAT NATION-WIDE
"HIT"

**"They Gotta Quit Kickin'
My Dawg Aroun'"**

is now ready on

EDISON RECORDS

BOTH AMBEROL AND STANDARD

Come in and hear it

JOHN BROWN

ORANGE, NEW JERSEY

Advance List

of Edison Amberol and Edison Standard Records
for June 1912

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before May 25th, 1912, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on May 24th. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on May 25th. Supplements, Phonograms and Hangers will be shipped with Records. These may be distributed to Dealers after May 20th, but must not be circulated among the public before May 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on May 24th, for delivery on the morning of the 25th. Bulletins will be mailed direct to all Dealers from Orange. Jobbers are required to place orders for June Records on or before April 10th. Dealers should place June orders with Jobbers before April 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Concert Records

75 CENTS EACH IN THE UNITED STATES; \$1.00 EACH IN CANADA

THE June Amberol Concert Records are unique in that they serve to introduce two new singers and a new instrumental quartet, all exclusive Edison artists. Eleonora de Cisneros has sung the contralto roles in almost every important opera which is performed at the present time, winning distinction as the creator of several difficult characters. The Hoffmann Quartet is universally recognized as the representative instrumental quartet of Boston and it has acquired a most enviable reputation in the musical world. Thomas Chalmers has but recently returned from two years of painstaking study in Europe and will in all probability be heard in Metropolitan operatic circles next season.

28017 Ben Bolt

Eleonora de Cisneros

"Ben Bolt" will carry thousands of its hearers back along the broad path of pleasant recollections, for it is one of the best loved of the old songs. And it is justly so, for it has a rare beauty in its words and music which must appeal to everyone. In asking Eleonora de Cisneros to sing "Ben Bolt" we have consulted the tastes of those music-lovers who feel that only a contralto of great richness of voice and depth of feeling could do justice to a song of almost hallowed memory; and the famous opera singer fulfills these requirements in a manner which must satisfy the most exacting critic. Orchestra accompaniment. Words and music by Nelson Kneass.

28018 Molto Lento—Quartet, Op. 17, No. 2

The Hoffmann Quartet

One of Anton Rubenstein's earlier and best known string quartet compositions is his Opus 17, No. 2, the favorite movement of which is the Molto Lento—Sphären Musik (Music of the Spheres). The exquisite melody of this selection is in perfect accord with its theme and title, suggesting in its perfection the harmony of the celestial universe. The celebrated Hoffmann Quartet interprets this masterpiece in that most finished and comprehensive manner obtainable only by artists of the most consummate skill and musical appreciation, who have maintained an exceptionally high standard through years of concert work. Thoroughly artistic in conception and execution, this Record will find no superior in any field of musical endeavor.

28019 My Dreams

Thomas Chalmers

F. Paolo Tosti will be loved as long as music exists, for the many exquisite concert and drawing room songs which he has composed. Born in Italy, in 1846, he has devoted his life to music, as a singing master and composer. Amberol Concert Record No. 28009 ("Good-Bye") was Riccardo Martin's interpretation of one of Tosti's masterpieces. "My Dreams" is one of the celebrated composer's favorite love songs which in Mr. Chalmers' rendition loses nothing of its great charm. Orchestra accompaniment. Poem by Frederic E. Weatherly; published by Chappell & Co., New York City.

(Always specify on your orders whether you want Amberol or Standard Records.)

Edison Amberol Records

50 CENTS EACH IN THE UNITED STATES; 65 CENTS EACH IN CANADA

1015 Buffalo Bill's Farewell March

New York Military Band

A breezy, characteristic march, breathing the spirit of the West in every note of its swinging rhythm. Various "Wild West" effects add color to the rendition. Music by William Sweeney. Published by M. Witmark Sons, New York City.

1016 The Chambermaid

Irene Franklin

In addition to the three Irene Franklin Records in our April list, we are now offering this pathetic tale of a too-trusting "chambermaid." Miss Franklin's specialty is the singing of character songs, and her wonderful cleverness has marked her as supreme in her chosen line. Burt Green, who always accompanies her in her stage performances, is at the piano. Music, E. Ray Goetz; words by Vincent Bryan. Publisher, Leo Feist, New York City.

1017 Texas Tommy Swing

Billy Murray and Chorus

"The rhythm of the Grizzly Bear, the inspiration of the Loving Hug and the abandon of the Turkey Trot all blend in the harmony of the Texas Tommy Swing"—so say its publishers. Any who heard it sung in the Ziegfield Follies of 1911, and those who hear it for the first time on our Record will agree. Orchestra accompaniment. Words and music by Harris and Brown; publishers, Jerome H. Remick & Company, New York City.

1018 Do You Remember the Last Waltz?

Irving Gillette

A charming waltz time ballad, of English origin, which is being sung in vaudeville to excellent advantage by Violet Dale. Irving Gillette has caught the spirit of the piece and makes one of the best of his many fine Records. Orchestra accompaniment. Music by Bennett Scott; words by A. J. Mills. Published by Jos. W. Stern & Company, New York City.

1019 Seated Around An Oil Stove

Murry K. Hill

Another clever vaudeville "sketch," almost telling of the sad, sad fate of fourteen children who were seated around an oil stove. The words are decidedly witty and they are delivered with great clearness by Mr. Hill, who is without question one of the cleverest monologists before the public to-day.

1020 The Darkies' Ragtime Ball

Collins and Harlan

Once again this pair of Edison favorites presents a rattling good ragtime duet, the title of which is explanatory of its general character. The song was composed by Geo. W. Meyer who wrote "There's a Dixie Girl Who's Longing for a Yankee Doodle Boy" (Amberol No. 885), and "Nothing to Do Until To-morrow" (Amberol No. 957). Words by Jack Drislane. Orchestra accompaniment. Published by F. B. Haviland Publishing Co., New York City.

1021 "So So" Polka—Xylophone Duet

Charles Daab and William Dorn

This is the first xylophone duet ever recorded on the Edison, but it need not depend upon its uniqueness for popularity, as it is a very clever special arrangement of one of the most tuneful works of Philip Fahrback, Jr., a popular German composer of dances and duets, and writer of "Always Gallant Polka" (Amberol No. 34). It is particularly notable for the remarkable clarity of tone which has been reproduced with truly marvelous fidelity. Orchestra accompaniment. Published by Carl Fischer, New York City.

1022 Say "Au Revoir" But Not "Good-Bye"

Will Oakland and Chorus

A beautiful old time ballad which seems destined to live forever in the hearts of the sentimental, for it never fails to win applause wherever performed. It is perfectly suited to Will Oakland's unusual tenor and makes an exceptionally sweet Record with the attractively arranged refrain. Orchestra accompaniment. Words and music by Harry Kennedy.

*1023 They Gotta Quit Kickin' My Dawg Aroun'

Byron G. Harlan and Chorus

The Missouri Houn' Song, as this selection is familiarly known in the Ozarks, though by no means a new song, has attained national prominence during the last few months. Its sudden popularity is due to its adoption by the Champ Clark cohorts as a presidential campaign slogan. The remarkable features of the song itself are the ridiculous words and the peculiar droning manner in which they are sung. Harlan has caught the spirit of the song capitably and, with the assistance of a male chorus, renders it in the most approved Missouri fashion. Orchestra accompaniment. Music by Cy. Perkins; words by Webb M. Oungst. Published by M. Witmark & Sons, New York City.

1024 Jimmy Trigger—Soldier

Golden and Hughes

One of the funniest and most original sketches that this favorite pair of comedians has ever produced. It introduces army effects of different kinds—drums, fifes, etc., making a highly entertaining Record.

* This Record will be illustrated on cover of June PHONOGRAM.

1025 Pucker Up Your Lips, Miss Lindy**Campbell and Gillette**

Albert Von Tilzer's new coon love song has "caught on" as have so many of his compositions. The same pair who popularized his "Good Night, Mr. Moon" (Amberol No. 1000) on the Edison, performs this catchy melody in first class style, with a delightful orchestra accompaniment. Words by Eli Dawson; publishers, the York Music Co., New York City.

1026 Boston Commandery March**Edison Concert Band**

A good snappy march—an old-timer—introducing "Onward Christian Soldiers" in capital martial time. This selection on our Standard list has always been tremendously popular. Music by T. M. Carter.

1027 Golden Deer**Metropolitan Quartet**

Percy Wenrich won undying fame with his great "Silver Bell" (Amberol No. 576) which has never lost its hold upon the public. This new Indian love song of his is similar in style to his earlier triumph, and is easily its equal in popular favor. The mixed quartet, to whom the making of this Record was intrusted, has rendered the piece in capital style, with a most appropriately arranged orchestra accompaniment. Words by Harry Williams; publishers, Jerome H. Remick & Company, New York City.

1028 Bring Back My Lena to Me—"He Came from Milwaukee"**Maurice Burkhardt**

Sam Bernard always scored a great "hit" with this song in "He came from Milwaukee," and Mr. Burkhardt has very cleverly imitated his German dialect in this humorous selection. Orchestra accompaniment. Words and music by Berlin and Snyder. Published by the Ted Snyder Company of New York City.

1029 I Long to See the Girl I Left Behind**Manuel Romain**

A very pretty little sentimental song of the type which never fails to gain wide popularity. The favorite Edison tenor "shines" in songs of this type and is particularly good in this one. Orchestra accompaniment. Words and music by James Thornton. Published by M. Witmark & Sons, New York City.

1030 Everybody's Doing It Now**Premier Quartet**

Irving Berlin has again broken out with a "rag" and it has immediately jumped into line with his other great "hits"—"Alexander's Ragtime Band" (Amberol No. 817) and "Ragtime Violin" (Amberol No. 966). The Premier singers had lots of fun making this catchy Record. Orchestra accompaniment. Published by the Ted Snyder Company of New York City.

1031 A Woodland Serenade**Edison Concert Band (Reed only)**

One of the most remarkable Records which we have yet listed is this serenade of Mascheroni's. It is played by only the reed section of our band—a distinction held only by "Whispering Flowers" (Amberol No. 137). The composer is a well known Italian musician who died in London a few years ago. This idyl is an adaptation of the original song which won world wide popularity, and was frequently numbered among Adelina Patti's favorite selections. Director Ecke of the Edison Concert Band has achieved a veritable triumph in recording this remarkable piece in so striking a manner.

1032 Gypsy Love Song—"The Fortune Teller"**Frank Croxton and Mixed Chorus**

"The Fortune Teller" is one of Victor Herbert's typical musical gems and it scored a well-deserved triumph when produced at the Casino in New York. This charming song occurs in Act II, where the first part is sung as a baritone solo, the second part being performed in concert, the chorus assisting in the beautiful refrain, "Slumber on, My Little Gypsy Sweetheart." Orchestra accompaniment. Words by Harry B. Smith; published by M. Witmark & Sons, New York City.

1033 Never the Maiden Dreamed—"Mignon"**Charles W. Harrison**

"Mignon," the most melodious opera written by Ambroise Thomas, was first performed at the Opera Comique, Paris, in 1866. The one thousandth performance was held in the same theatre in 1894, in the presence of the composer. Mr. Harrison sings in English the exquisite tenor Romance Song from Act III. Orchestra accompaniment.

1034 Long, Long Ago—With Variations (Flute Solo)**Julius Spindler**

Bayley's old favorite melody has been arranged with variations by W. Popp, making it even more charming than ever. Julius Spindler, one of the most accomplished flute soloists in the country, gives a remarkable exhibition of technical skill and musical interpretation in his performance. Orchestra accompaniment.

1035 (a) Recompense (b) Roses in June**Reed Miller**

"Recompense" is a striking bit of superior composition by William G. Hammond. Its melody is exquisite, reaching a splendid climax, while the words, by Kent Knowlton, are of real poetic beauty. "Roses in June," by Edward German, an English composer, is a delightful contrast to the first song, in its sprightliness and bubbling joyfulness, being

(Always specify on your orders whether you want Amberol or Standard Records.)

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typical of the spirit of early Summer. Words by Clifton Bingham. Orchestra accompaniment to both songs.

1036 Dreams of Galilee

Edison Mixed Quartet

C. P. Morrison, composer of this sacred hymn-anthem, is an American writer of numerous sacred choral compositions. This number presents soprano and baritone solos with superb chorus effects for mixed voices, with an excellent organ accompaniment. Words by the Rev. Wm. T. Sleeper. Published by White-Smith Music Publishing Co., New York City.

1037 The Ameer—Selection

Victor Herbert and His Orchestra

A typical Herbert Record, of the usual exceptionally high standard and particularly interesting in its exhibition of the gifted composer's versatility. It introduces the "Entrance of Ameer," "In Old Ben Franklin's Day," "The Armored Knight," "Cupid Will Guide," "Cake Walk," "Tell Me, Pray," "In Gentle Spring" and "March Finale."

1038 A Song of Love

Charles R. Hargreaves

Charles R. Hargreaves displays an amazing technical skill in singing this really powerful love song, which though difficult, by no means hides its perfection in its technicalities. The words of the song are by Victor Hugo, while its beautiful melody is the creation of Mrs. Beach. Orchestra accompaniment. Arthur P. Schmidt of New York City is the publisher.

1039 Carmena—Vocal Waltz

Frank Croxton Quartet

There is an almost irresistible swing to Spanish waltzes, of which this is perhaps the most popular. H. Lane Wilson, its composer, is well known for his excellent concert pieces, and will be remembered as the writer of the celebrated "Flora's Holiday" (Amberol No. 884), which was sung by the same mixed quartet. Orchestra accompaniment. Words by Ellis Walton; published by Luckhardt & Belder, New York City.

Standard Records

35 CENTS EACH IN THE UNITED STATES; 40 CENTS EACH IN CANADA

10556 Our Band March

New York Military Band

A very lively six-eight march which is ideal for dancing, played by the entire band at its best. Music by Charles C. Sweeley. Published by Vandersloot Music Publishing Co., Williamsport, Pa.

10557 Absent

Elizabeth Spencer

One of the simplest and most beautiful sentimental songs ever written, "Absent" has long been a favorite encore number with many leading concert singers. John W. Metcalf, its composer, is well known as an American writer of high class songs. Orchestra accompaniment. Words by Catherine Young Glen; publisher, Arthur P. Schmidt, of New York.

10558 Good Night, Mr. Moon

Campbell and Gillette

This Von Tilzer "hit" has proven so popular on Amberol Record No. 1000 that we are listing it this month as a Standard by the same capital songsters. Orchestra accompaniment. Words by Eli Dawson; published by the York Music Company, New York City.

10559 They Gotta Quit Kickin' My Dawg Aroun'

Byron G. Harlan

The already famous Missouri Houn' Song, which also appears in the Amberol list for this month. The Champ Clark slogan is rendered here with the omission of only a few effects made possible by the length of the Amberol Record. Orchestra accompaniment. Music by Cy. Perkins; words by Webb M. Oungst. Published by M. Witmark & Sons, New York City.

10560 Ragtime Violin

Premier Quartet

Irving Berlin's "Ragtime Violin" still continues to increase in popularity, as our Amberol selection (No. 966) has proven. This Record is performed by the same singers who popularized the Amberol number. Orchestra accompaniment. Published by the Ted Snyder Co. of New York City.

Foreign Records for April, 1912

BRITISH AMBEROL FOR APRIL

- 12426 Overture Fest, *Leutner* H. M. Irish Guards Band
12427 My Lass frae Glasgie Toon, *Godfrey & Williams* Billy Williams
12428 Star of My Soul—The Geisha, *Sidney Jones* David Brazell
12429 You Must Come Round on Saturday, *Murphy* Jack Charman

- 12430 Come Again Through Lover's Lane, *Darewski* Florrie Forde
12431 I Love to See Them Working in the Mills, *St. Clair* Stanley Kirkby
12432 My Queen, *Blumenthal* Ernest Pike
12433 We All Went Marching Home Again, *Hargreaves* Bobbie Naish
12434 Questions, *Lee* Florrie Forde & Jack Charman
12435 Selection from La Boheme, *Puccini* National Military Band

(Always specify on your orders whether you want Amberol or Standard Records.)

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BRITISH STANDARD FOR APRIL

14127 Wyndelife March, <i>Hume</i>	National Military Band
14128 Maisie Lou, <i>Lawrence</i>	Jack Charman
14129 Valse Decembre, <i>Godin</i>	Alhambra Orchestra
14130 I Should Like a Girl, <i>Leigh</i>	Bobbie Naish
14131 Love is Responsible, <i>Scott</i>	Florrie Forde
14132 Punchinello, <i>Cammeyer</i> (Banjo)	Olly Oakley
14133 I am Thinking of You, <i>Bonnie Mary, Edgar & Trevor</i>	Andrew Macdonald
14134 My Father was Born in Killarney, <i>Godfrey & Williams</i>	Billy Williams
14135 I've Left My Heart in England, <i>Lee</i>	Stanley Kirkby
14136 Carambas! Intermezzo, <i>Steiner</i>	National Military Band

GERMAN AMBEROL FOR APRIL

15231 In der Heimat, Marsch, <i>Lindemann</i>	Johann Strauss Orchester
15232 Es zog der Maien-Wind zu Tal, <i>Sturm</i>	Elite Quartette
15233 Wir werd'n det Kind schon schaukeln, <i>Richter</i>	Harry Arndt
15234 An des Rheines grünen Ufern, <i>Gumbert</i>	Opernsänger Max Dawson

GERMAN STANDARD FOR APRIL

16229 Kukuk und Nachtigall, <i>Nailly</i>	Johann Strauss Orchester
---	--------------------------

16230 Damentoast mit Militär-Kapelle, <i>Schönwald</i>	Gustav Schönwald
16231 Rhinozeros—Ballade, <i>Verney</i>	Udel Quartette
16232 Frühling im Winter, Walzerlied, <i>Steinke</i>	Johann Strauss Orchester

FRENCH AMBEROL FOR APRIL

17158 La Traviata—"Lorsqu'à de folles amours," <i>Verdi</i>	Louis Nucelly
17159 Le Nil, <i>Leroux</i>	Gaston Dubois
17160 Les Huguenots—"Nobles Seigneurs," <i>Meyerbeer</i>	Mme. Laute-Brun
17161 Les Sapins, <i>Pierre Dupont</i>	Louis Nucelly
17162 Manon—"Ah! Fuyez douce image," <i>Massenet</i>	Gaston Dubois

FRENCH STANDARD FOR APRIL

18196 L'Amour Brisé, <i>Borel-Clerc</i>	Adolphe Bérard
18197 Ah! les grandes femmes, <i>Heints et Christine</i>	Lucian Rigaux
18198 Céline, <i>Sterney</i>	Eugene Mansuelle

SPANISH AMBEROL FOR APRIL

8056 Certamen Nacional—Tango del Café, <i>Nieto</i>	Alicia del Pino
8057 El Húsar de la Guardia—Canción de Napoleón-Cuplés, <i>Jiménez</i>	Félix de la Sierra

SPANISH STANDARD FOR APRIL

21289 El Joven Telémaco—"Me gustan todas," <i>Rogel</i>	Alicia del Pino
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List and Dealer's Net Prices on Cygnet Horn Crane Parts (Suspending Spring Type)

	LIST	NET
Upright Rod with Locating Pin (Nickel).....	\$.55	\$.45
Upright Rod with Locating Pin (Oxidized).....	1.00	.80
Swivel Rod with Locating Pin (Nickel).....	.45	.35
Swivel Rod with Locating Pin (Oxidized).....	.90	.70
Socket (without Screws, Nuts and Washers) Black or Maroon and Nickel Finish...	1.15	.95
Socket (without Screws, Nuts and Washers) Oxidized Finish.....	2.25	1.75
Socket Screws (4).....	.05	.02½
Socket Screw Nuts (4).....	.05	.02½
Socket Screw Nut Washers (4).....	.05	.02½
Adjusting Screw with Ball and Nut (Nickel).....	.50	.25
Adjusting Screw with Ball and Nut (Oxidized).....	.65	.33
Adjusting Screw with Ball, Nut and Spring (Nickel).....	.60	.30
Adjusting Screw with Ball, Nut and Spring (Oxidized).....	.75	.38
Adjusting Screw with Ball, Nut, Spring and Spring Connections (complete attachment for connecting Horn to Crane) (Nickel).....	.70	.35
Adjusting Screw with Ball, Nut, Spring and Spring Connections (complete attachment for connecting Horn to Crane) (Oxidized).....	.85	.43

Always specify type of Machine and Horn when ordering any of above parts.

[Frequent inquiries concerning the list and net prices of various parts and accessories have led to the preparation of several tables containing the desired information. The next issue of the MONTHLY will contain a schedule of prices for Model "N" Reproducer Parts.]

New Printed Matter for Edison Dealers

Four Special Records Supplement (Form 2175), dealing with the four specially listed Records, Amberol Nos. 1023, 1027, 1030 and Standard Record No. 10559. These Records can be placed on sale as soon as they are received, so you ought to make sure that your Jobbers includes a supply of supplements.

Trade Catalog (Form 2160). The new Trade Catalog is being mailed to all *active* Dealers—if you are not on this list, write at once and see that you are placed upon it.

Plan Maker's Little Plan No. 5 (Form 2173). This new plan is just what you have been waiting for. It enters the homes of those who are not interested in Broadway; it is made for the elderly stay-at-homes—and it will catch them. If you are not on the Plan Maker's list you are tobogganning down hill.

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynolds.

CAL., Los Angeles—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
 Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

D. C., Washington—E. F. Droop & Sons Co.

GA., Atlanta—Atlanta Phonograph Co.
Waycross—Youmans Jewelry Co.

IDAHO, Boise—Eilers Music House.

ILL., Chicago—Babson Bros.
 Lyon & Healy.
 James I. Lyons.
 Rudolph Wurlitzer Co.
Peoria—Peoria Phonograph Co.
 Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Sioux City—Harger & Blish.

LA., New Orleans—National Automatic Fire Alarm Co.

MAINE, Bangor—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Eastern Talking Machine Co.
 Iver Johnson Sptg. Goods Co.
 Pardee-Ellenberger Co.
Lowell—Thomas Wardell.

MICH., Detroit—American Phono. Co.
 Grinnell Bros.

MINN., Minneapolis—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
 Koehler & Hinrichs.

MO., Kansas City—J. W. Jenkins' Sons Music Co.
 Schmelzer Arms Co.
St. Louis—Silverstone Talk. Mach. Co.

MONT., Helena—Montana Phono. Co.

NEB., Lincoln—Ross P. Curtice Co.
 H. E. Sidles Phono. Co.
Omaha—Shultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Newark—Edisonia Co.
Paterson—James K. O'Dea.

N. Y., Albany—Finch & Hahn.
Buffalo—W. D. Andrews.
 Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.

New York City—Blackman Talking Machine Co.

J. F. Blackman & Son.
 I. Davega, Jr., Inc.
 S. B. Davega Co.
 Greenhut-Siegel-Cooper Co.
 John Wanamaker.

Oswego—Frank E. Bolway.

Rochester—Talking Machine Co.

Syracuse—W. D. Andrews.

Utica—Arthur F. Ferriss.
 William Harrison.

OHIO, Cincinnati—Rudolph Wurlitzer Co.

Cleveland—Laurence H. Lucker.

Columbus—Perry B. Whitsit Co.

Newark—Ball-Fintze Co.

Toledo—Hayes Music Co.

OKLA., Oklahoma City—Schmelzer Arms Co

OREGON, Portland—Graves Music Co.

PENNA., Philadelphia—Louis Buehn & Bro.
 C. J. Heppe & Son.
 Lit Brothers.
 Penn Phonograph Co.
 John Wanamaker.
 H. A. Weymann & Son.

Pittsburg—Louis Buehn & Bro.

Scranton—Ackerman & Co.
 Technical Supply Co.

Williamsport—W. A. Myers.

R. I., Providence—J. A. Foster Co.
 J. Samuels & Bro.

TENN., Memphis—F. M. Atwood.
 O. K. Houck Piano Co.

TEX., Dallas—Southern Talking Machine Co.

El Paso—W. G. Walz Co.

Fort Worth—L. Shepherd & Co.

Houston—Houston Phonograph Co.

San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Eilers Music House.
Spokane—Graves Music Co.

WIS., Milwaukee—Laurence McGreal.

CANADA, Quebec—C. Robitaille.

Montreal—R. S. Williams & Sons Co., Ltd.

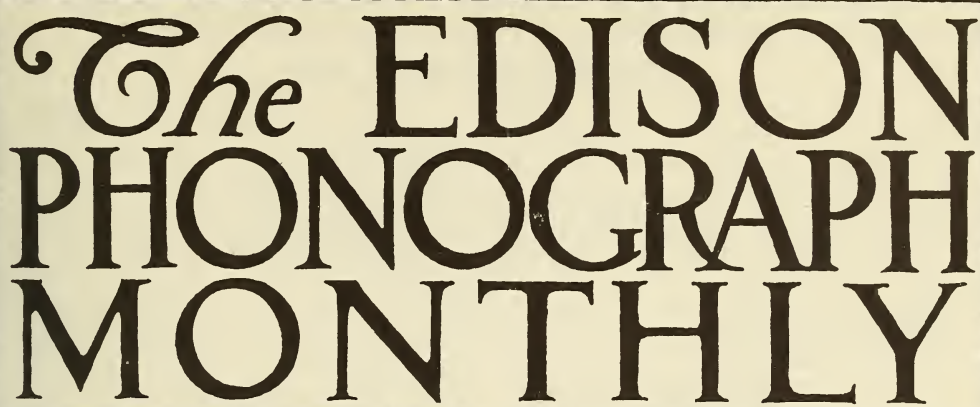
St. John—W. H. Thorne & Co., Ltd.

Toronto—R. S. Williams & Sons Co., Ltd.

Vancouver—M. W. Waitt & Co., Ltd.

Winnipeg—R. S. Williams & Sons Co., Ltd.
 Babson Bros.

Calgary—R. S. Williams & Sons Co., Ltd.



The EDISON PHONOGRAPH MONTHLY

VOL. X

May, 1912

No. 5

*A Matter of Vital Im-
portance to every Edison
Dealer is reviewed on
Page 3 of this issue.*

The EDISON PHONOGRAPH MONTHLY

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MAY RECORD RETURN GUIDE

After May 1st, 1912, United States A to L Jobbers and Canadian Jobbers may return to the factory for credit under the terms of the current 10 per cent. Record Exchange plan, Edison Amberol and Edison Standard Records listed up to and including the numbers given in the following table:

	Group	AMBEROL	STANDARD
Grand	\$2.00	40044	
Opera	1.50	35021	
	1.00	30047	
Domestic.....		689	B-112
British.....		12308	10495
French.....		17116	14058
German.....		15191	18174
Italian.....		7515	16203
Hebrew.....		10008	20615
Spanish.....		8013	21023
Filipine.....		8018	12811
Mexican.....		6134	21266
Portuguese.....		5093	20369
Argentine.....		7112	19490
Cuban.....		None	19784
Porto Rican.....		8511	20711
Swedish.....		9401	None
Bohemian.....		9806	20551
Hungarian.....		11003	16547
Norwegian.....		9200	20722
Polish.....		None	19900
Belgian.....		None	15697
Danish.....		None	18480
Holland-Dutch.....		None	15800
Welsh.....		12203	18472
Hawaiian.....		11504	12338
Japanese.....		None	20716
Chinese.....		None	12826
Finnish.....		11556	12768
Russian.....		11206	20728
			20731

Thomas A. Edison

"EVERY EDISON RECORD CARRIED IN STOCK"

CHARLES A. BANCROFT, of Durand, Ill., forwarded us a copy of a full page advertisement which he inserted in the *Davis Leader* and the *Durand Gazette*. It had a border consisting of Phonographs and Records placed alternately along the margin, in addition to which there appeared three cuts, two illustrating Phonograph models and the third the cut showing the Records and

boxes. Three points were emphasized in the copy—that there is an Edison for every size pocket-book, that the exclusive Home Recording feature is a cardinal point and that he carries in stock almost every Amberol Record listed.

We heartily commend Mr. Bancroft's excellent work in this advertisement and hope that this is but the beginning of a persistent and steady advertising onslaught upon the people of his territory. The third point in his advertisement—dealing with the Amberol Records which he carries in stock—is of great importance, though it is frequently overlooked by Dealers.

If a prospective customer enters a store and finds a small stock of Records his enthusiasm promptly wanes, for he sees that the Dealer himself has no interest or faith in his own business.

If the man who is in the Phonograph business has no interest in it, why should he, the prospect, waste time upon the subject? But let us presume that he overcomes this first natural prejudice and buys a machine. How long will that interest be active when he has been told a few times, "Well, we haven't it in stock, but we will order it"? How many new Records will he buy when he finds that the Dealer cannot let him hear the ones that he has marked on the catalog as Records to be heard and then, if satisfactory, to be added to his collection? Every time the Dealer fails to have on hand the Record in question, the same thought must present itself—"If it wasn't worth keeping in stock it must be a pretty poor Record."

These things are worthy of consideration on the part of every Dealer, and the one who can advertise a full Record stock will find it no small inducement for people to trade with him.

Thomas A. Edison

We are in a position to furnish Dealers with binders for the MONTHLY at 50c.

THE EDISON PHONOGRAPH MONTHLY

Published in the interests of
EDISON PHONOGRAPHS AND RECORDS
BY

THOMAS A. EDISON, Inc.
ORANGE, N. J., U. S. A.

NATIONAL PHONOGRAPH CO., LTD., VICTORIA ROAD, WILLESDEN, LONDON, N. W.
THOMAS A. EDISON, LTD. 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

Volume 10

MAY, 1912

Number 5

Have You Protested?

HAVE you acted upon Mr. Dyer's suggestion that you telegraph or write your Senators and Congressman protesting against the proposed amendments to the patent laws by Congress? About sixty bills affecting the patent laws have been introduced. The purpose of two of them is to take away from manufacturers of patented articles like ourselves the right to use patents as a means of enforcing a uniform retail price.

This means that if the bills pass we cannot prevent price-cutting. We will still have the right to fix prices on our goods to Jobbers, and possibly to Dealers, but we cannot, by means of the patent laws, maintain retail prices. Your investment in talking machines and all other patented goods will be at the mercy of indiscriminate competition, both by large local concerns, as well as catalogue houses and department stores.

All good business men approve the principle of price maintenance. It is one of the things that

have built up the talking machine business to its present magnitude and have made it most desirable from a retail standpoint. It has given every Dealer a feeling of security that his stock always had a definite fixed value. If retail prices cannot be maintained, the value of a Dealer's stock will depend wholly upon the extent of price-cutting in his territory or the aggressiveness of catalogue houses.

Mr. Jobber and Mr. Dealer, this is a subject of vital importance and you ought to do what you can to head off the proposed legislation.

Write or telegraph at once to your Senators and Congressman and tell them that your interests will suffer if retail prices cannot be maintained by manufactures of patented goods. If your Senators and Congressman do not hear from you they may think that you favor the passage of the bills. They are sent to Washington to represent you and you have the right to write to them as often as you like. Act now. Delay may be serious.

MME. DE CISNEROS RETURNS TO AUSTRALIA

MME. DE CISNEROS, the gifted Edison contralto, is now on her way to Australia where she will make her second extensive tour embracing not only the important cities of Australia but New Zealand as well. She will sing operatic airs and songs, several by Australian composers by whose talent she has been very strongly impressed.

In speaking of her first tour, made last summer with Mme. Melba, de Cisneros said "It was a wonderfully successful season that we had in opera. We sang first eight weeks in Sydney and then six in Melbourne, seven performances a week at a guinea for the most expensive stalls and five shillings for the cheapest seats. Mme. Melba and I had never been very intimate before this tour began, although I had often sung with her and knew her fairly well. However, I must say that during the tour she was as charming to me as any one could be. I made my Australian debut in Sydney, as Dalila on the second night of the season, and after the second act Mme. Melba came to my dressing room with tears in her eyes to compliment me. After that she never missed a chance to be as nice as possible. Invariably when I sang a first performance of any work she came to my dressing room to say a kind word. I don't think I have appeared in any season of opera so many times as during this. I sang Dalila twenty-two times, Carmen eighteen, and Ortrud, Azucena, Amneris and Stephano four or five times each.

"When Mme. Melba discussed putting on 'Romeo et Juliette' I laughingly said I would be her Stephano and she held me to it. However, I was glad of the chance to appear as a boy although the part is small."

Mme. de Cisneros is highly pleased with Australia, but no more so than Australia is pleased with her. From the many glowing accounts of her work which appeared in the Australian papers, it is plainly evident that the noted contralto made a very great impression upon her audiences there. The fact that in this, her second tour, she is to appear as the "star" also is indicative of the quality of her work.

Thomas A. Edison

Dealers will learn with regret that our salesmen, John H. Gill and C. W. Phillips, will no longer represent the Phonograph Department, but will in future travel for the Home Kinetoscope Department. Though this change cannot but be a disappointment to their many friends in the Phonograph field, the choice of these two men to exploit an absolutely new product is the highest possible compliment to their respective abilities.

DECORATION DAY

DON'T let this May 30th go by without giving a Decoration Day concert. Get some flags and bunting, decorate your store, and invite a goodly number of people to attend the entertainment—particularly veterans, if you know of any in your own town. If you haven't had time to prepare a program, here are some suggestions:

AMBEROL

- 226 Old Comrades March
United States Marine Band
457 Patriotic Songs of America
New York Military Band
490 Voices of Our Nation Medley
United States Marine Band
525 Auld Lang Syne
Marie Narelle
297 Just Before the Battle, Mother
Will Oakland
733 Marching Through Georgia
James F. Harrison
79 Battle Hymn of the Republic
Miss Stevenson, Mr. Stanley and Chorus
618 We're Tenting To-night
Knickerbocker Quartet

STANDARD

- 8154 Lincoln's Speech at Gettysburg
Len Spencer
9923 Immortality
William J. Bryan
2 America
Edison Military Band
8706 Medley of Southern Patriotic Airs
Edison Military Band
10394 Star Spangled Banner
United States Marine Band

Thomas A. Edison

CURRENT PRINTED MATTER

Plan Makers' Plan No. 6 (Form 2190). A striking pamphlet with cover design in rich colors, treats of "The Music of Fraternal Orders on the Edison Phonograph." Elks, Masons and Odd Fellows will be deeply interested in the subject and that means that almost every Dealer in the country can use this plan. Write for it.

Folder on "Opera" Phonograph (Form 2180). This folder, exploiting the new Opera Model, is obtainable from Jobbers and should be used by every Dealer. This machine is proving a great success wherever it is pushed.

Special Albert Spalding Folder (Form 2155). This pamphlet furnished through Jobbers, will be a great help in pushing the Records of the great violinist. His selections are very popular and need only an introduction to gain instant favor.

Thomas A. Edison

Dealers are cautioned to address all mail intended for this company to Thomas A. Edison, **Incorporated**. By so doing they will avoid unnecessary delay.



Edison Window Displays



NO home is complete without an Edison Phonograph. Thousands of couples select June as their wedding and home furnishing month. Now, Mr. Dealer, don't you consider the "newly-weds" live prospects?

Why not attract attention to the Edison Phonograph as an item that should be included in the wedding gifts or future home out-fittings through the use of this specially designed display?

Home Entertainment is "the tie that binds" and furnishes thought for an

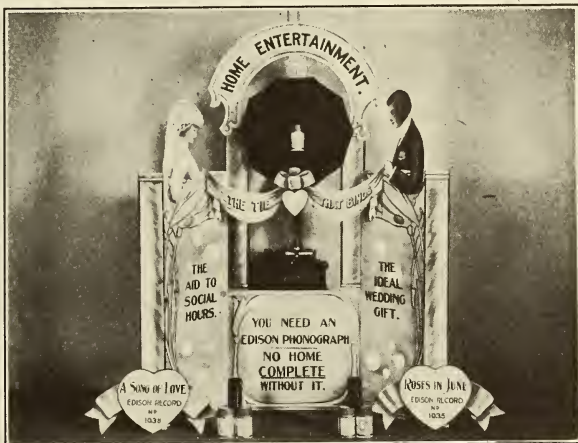
attractive setting that we are anxious to have every live Edison dealer show. We have arranged this display without fixtures and it can be used in a window three feet deep and four feet wide.

Will you send in an order to your jobber now and let us prove to you that increased sales will result from the use of window displays?

The bride and groom are waiting for you.

Will you sell them an Edison Outfit?

On this display *no fixtures are necessary. Just assemble and it stands alone.*



JUNE DISPLAY No. 20—PRICE \$3.50

Owes it to the Edison

WE publish the following letter from Harry G. Latham, of Orient Point, N. Y., without any comment whatever, feeling that what we might say could have little power to add to or detract from what he has said:

"I would like to acknowledge the great debt I owe the Phonograph and that inimitable wizard, Thomas A. Edison. A few years ago, before we obtained a Phonograph, I scarcely knew the meaning of real music. I am confident, if it had not been for the accidental purchasing of this machine, music always would have remained an obscure and unfamiliar element to me.

Appreciation came slowly. At first the finest selections had little charm for me; although, to tell the truth, some of the popular songs I enjoyed very much. But little by little the better class made an impression on my auditory senses; my

musical understanding gradually developed and expanded, until, at last, with the coming of the superb Amberol Records, a profound appreciation of the immortal creations of the sublime masters burst like an overwhelming deluge upon me. Before the names of the mighty harmonic composers like Rossini and Wagner, Verdi and Beethoven meant comparatively nothing to me; theirs were only nebulous names. Now how this is changed. The very mention of one of them causes a glow of pleasure. Ah! How many times have I stood before the horn and listened to such supremely glorious compositions as Handel's 'Hallelujah Chorus' and Verdi's 'Praise Ye,' in a veritable wave of ecstatic emotions!

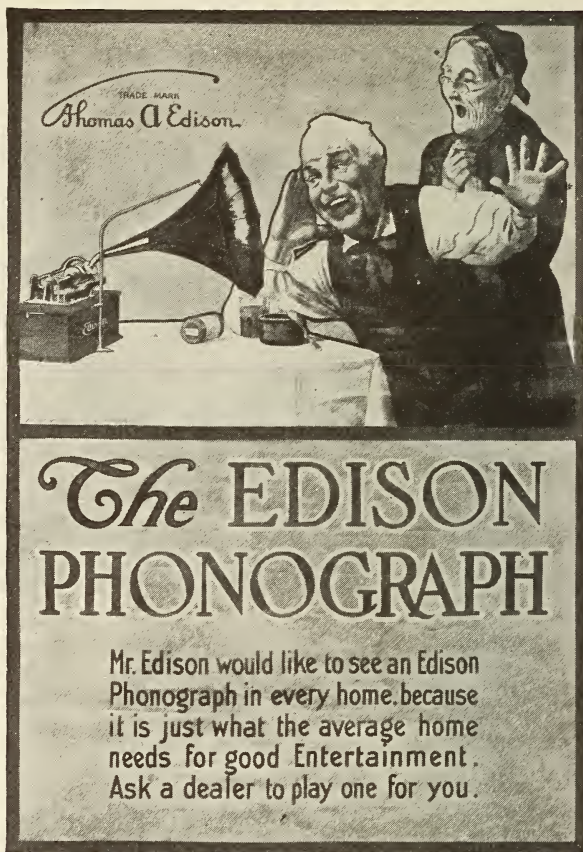
"The knowledge I have acquired in the realm of music, and the development of a liking—or, rather, an intense longing for—beautiful music I consider priceless.

"I have to thank the Edison Phonograph."

EDISON EIGHT-SHEET POSTERS

Billposting—A Valuable Form of Advertising

ARE you using our eight-sheet posters on your local billboards? They form one of the most effective advertising mediums which can be used and are at the same time unusually cheap. We furnish them *free*, requiring only a copy of your contract with the local sign posters with which to complete our advertising records. At very small cost, the dealer can have his printer strike off a name-sheet to run at the top or bottom of the big poster, which is lithographed in very high colors. The Old Couple is a color reproduction of the original oil painting and the lettering is done in blue on an orange background. Send in your orders at once and get the posters up while the good weather is bringing everybody out-of-doors.



THE small cut shows the manner in which Leslie E. Carl, of Deposit, N. Y., is using our poster. He is an enthusiastic believer in this form of publicity and has made excellent use of our Old Couple in his territory. The receipt of Carl's letter suggested to us the advisability of calling the attention of the Trade to this form of advertising.

GET AFTER THE PHOTOGRAPHERS

HOW many photographers are there in your town? Have they all Phonographs? If they haven't, get busy. An Edison is just the thing to divert the poser's attention and to allow the photographer to obtain a real portrait instead of the stiff effect so usually produced by the self-consciousness of the person who is sitting. Many photographers already use Phonographs for the purpose. This "tip" is for Dealers who are wise enough to take advantage of their opportunities.

Thomas A. Edison.

PRICE CUTTERS ENJOINED IN ILLINOIS

WE print below restraining orders issued by the U. S. District Court for the Southern District of Illinois on April 10, 1912. Clarence Brawley and the Saxbys who were enjoined, had divided the licensed stock of Edison agreements which they were selling at cut prices. Hence the injunctions:

IN THE UNITED STATES DISTRICT COURT SOUTHERN DISTRICT OF ILLINOIS.

NEW JERSEY PATENT COMPANY AND
THOMAS A. EDISON, INCORPORATED,
Complainants,

vs.

ROBERT SAXBY, W. R. SAXBY AND
CHARLES SAXBY,
Defendants.

*In Equity on
United States Letters
Patent No. 782,375.*

RESTRAINING ORDER.

It appearing that the bill of complaint in the above entitled cause was filed on the 6th day of April, 1912, together with affidavits; and,

It further appearing that on the 6th day of April, 1912, a notice of motion for a preliminary injunction to be made on the 10th day of April, 1912, at 10:00 o'clock A. M. was duly served on the defendants Robert Saxby, W. R. Saxby and Charles Saxby;

Thereupon, before the Honorable Judge J. Otis Humphrey in his court room in the Federal Building, City of Springfield, State of Illinois, a motion was duly made in accordance with said notice, by James R. Offield, of the firm of Offield, Towle, Graves & Offield, solicitors for the complainants, and thereupon, after full hearing,

It is ordered that you Robert Saxby, W. R. Saxby and Charles Saxby and each of you, your associates, attorneys, clerks, servants and employees and all persons acting in your control or in privity with you, and until the further order of this Court and pending the final hearing of this cause be restrained by order of injunction issuing out of and under the seal of this honorable Court from in any way interfering with the carrying out of the selling license system of the complainant Thomas A. Edison, Incorporated; and from soliciting, obtaining or procuring any of the authorized jobbers and dealers of the complainant Thomas A. Edison, Incorporated, to sell to you any Edison Standard Records at less than thirty-five (35) cents each or any Edison Amberol Records at less than fifty (50) cents each or to violate in any wise any of the said restrictions in said notices attached to or affixed to the cartons in which Edison Phonograph Records are sold; and from soliciting or procuring or aiding in any way in the violation of any of the provisions of any and all license contracts between said complainant Thomas A. Edison, Incorporated, and its Jobbers and Dealers; and from selling or causing to be sold

any Edison Standard Records at less than thirty-five (35) cents each, or any Edison Amberol Records at less than fifty (50) cents each; and from disposing of said records in any manner whereby they would be acquired directly or indirectly for a payment of less than thirty-five (35) cents for each Edison Standard Record, or fifty (50) cents for each Edison Amberol Record and from vending or disposing of any of said Records in violation of the license contract under which said Edison Records were originally sold by said complainant, Thomas A. Edison, Incorporated, or in violation of the conditions and restrictions contained in the notices upon the labels affixed to the cartons containing the said Records; and from directly or indirectly using or causing to be used, selling or causing to be sold any apparatus, articles or devices, embodying, operating or constructed in accordance with the inventions and improvements of said letters patent No. 782,375 without the license and consent of complainants thereto; and from infringing upon or violating the said letters patent in any way whatsoever.

HUMPHREY,
Judge.

Dated this 10th day of April, 1912,
Springfield, Illinois.

Endorsed, filed April 10, 1912.

R. C. BROWN, Clerk.

IN THE UNITED STATES DISTRICT COURT SOUTHERN DISTRICT OF ILLINOIS.

NEW JERSEY PATENT COMPANY AND
THOMAS A. EDISON, INCORPORATED,
Complainants,

vs.

CLARENCE F. BRAWLEY,
Defendant.

*In Equity on
United States Letters
Patent No. 782, 375.*

RESTRAINING ORDER.

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It further appearing that on the 6th day of April, 1912, a notice of motion for a preliminary injunction, to be made on the 10th day of April, 1912, at 10:00 o'clock A. M. was duly served on the defendant, Clarence F. Brawley;

Thereupon, before the Honorable Judge J. Otis Humphrey in his court room in the Federal Building, City of Springfield, State of Illinois, a motion was duly made in accordance with said notice by James R. Offield, of the firm of Offield, Towle, Graves & Offield, solicitors for the complainants and thereupon, after full hearing,

It is ordered that you, Clarence F. Brawley, your associates, attorneys, clerks, servants, agents and employees and all persons acting in your control or in privity with you, and until the further order of this Court and pending the final hearing of this cause be restrained by order of injunction issuing out of and under the seal of this Honorable Court, from in any way interfering with the carrying out of the selling license system of the complainant, Thomas A. Edison, Incorporated; and from soliciting, obtaining or procuring any of the authorized Jobbers and Dealers of the complainant, Thomas A. Edison, Incorporated, to sell, to you any Edison Standard Records at less than thirty-five (35) cents, each, or any Edison Amberol Records at less than fifty (50) cents each, or to violate in any wise any of the said restrictions in said notices attached to or affixed to the cartons, in which Edison Phonograph Records are sold, and from soliciting or securing or aiding in any way in the violation of any of the provisions of any and all license contracts between said complainant, Thomas A. Edison, Incorporated, and its Jobbers and Dealers; and from selling or causing to be sold, any Edison Standard Records at less than thirty-five (35) cents, or any Edison Amberol Records at less than fifty (50) cents each; and from disposing of said Records in any manner whereby they would be acquired directly or indirectly for a payment of less than thirty-five (35) cents for each Edison Standard Record or fifty (50) cents for each Edison Amberol Record and from vending or disposing of said Records in violation of the license contract under which said Edison Records were originally sold by said complainant, Thomas A. Edison, Incorporated, or in violation of the conditions and restrictions contained in the notices upon the labels affixed to the cartons containing the said records; and from directly or indirectly using or causing to be used, selling or causing to be sold any apparatus, articles or devices embodying, operating or constructed in accordance with the inventions and improvements of said letters patent No. 782,375 without the license and consent of complainants thereto; and from infringing upon or violating the said letters patent in any way whatsoever.

HUMPHREY,
Judge.

Dated this 10th day of April, 1912,
at Springfield, Illinois.

Indorsed, filed April 10, 1912.

R. C. BROWN, Clerk.

SUSPENDED LIST APRIL 20, 1912

This list is supplemental to the suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the same consideration by the Trade as if reprinted in full herewith.

Suspended

IOWA, Le Mars—Bellaire Music House.

Jobbers and Dealers are asked not to supply the above named firms with our apparatus, at addresses given or any other address.

Reinstated

WIS., Glen Haven—W. H. Jordan.

Thomas A. Edison

"THE OLD COUPLE" IN DISGUISE



THE Graves Music Co., Edison Jobbers in Spokane, Wash., sent us a political cartoon which appeared in the Spokane *Spokesman Review*. It was such a clever adaptation of our "old couple" that we thought it worth while reproducing here. Incidentally it proved that this now-famous Edison picture must have been prominently displayed in Spokane, else it would not have caught the eye of the cartoonist.

Thomas A. Edison

It is estimated that about 16,000 persons in Chicago daily ask the telephone company for the correct time. In order to save the wear and tear on the operator's voice, the Chicago company has installed a Phonographic apparatus that will tell the time twenty times a minute at intervals of three seconds. All that the subscriber has to do is to call up a certain number, and the operator will switch him onto the Phonograph line. If the innovation proves successful, the Phonograph can be put to further use in connection with the telephone. During the baseball season, for instance, it would be very useful in telling impatient fans the progress of a game inning by inning.—*Rochester Post Express*.

CONCERNING THE USE OF CUT SHOWING THE PORTRAIT OF MR. EDISON OR A FAC- SIMILE OF HIS SIG- NATURE

**THE EDISON
PHONOGRAPH**

EVER since the beginning of the Phonograph business, Dealers have been anxious to use electrotypes of Mr. Edison's portrait and signature in their local advertising. The desire is quite natural when one thinks of the tremendous advertising value carried by anything closely connected with Mr. Edison. We want Dealers to get all the advertising they possibly can out of Mr. Edison's interest and connection with the Phonograph, but it must be understood that if his portrait and signature are used, the Dealer must ever bear in mind that they are the trade marks of our Company and must in every instance be closely connected with the name of one of the Edison products.

Stock electro No. 650, reproduced in conjunction with this article, shows the proper use of Mr. Edison's portrait and signature in advertising the Phonograph. The electro is furnished with the words "The Edison Phonograph" at the top and should be used in that manner only. It has come to our attention that certain Dealers are securing this electro (and similar cuts in larger sizes—Nos. 651 and 652) and are routing off the words "The Edison Phonograph," using the portrait and signature only. Our lawyers say that this will not do. They rule that the name of the product must never be eliminated from these three stock electros, and that in every instance where Mr. Edison's portrait and signature are used for advertising by Dealers they must be "tied up," as it were, to the name of one of the Edison products so that there will be no possible misunderstanding on the part of the general public.

We do not anticipate that it will be necessary for us to go further than to simply ask the co-operation of Dealers in this matter.

Thomas A. Edison

How do your show windows look?

AN EASY AND EFFECTIVE WAY TO DEMONSTRATE THE EDISON

WE frequently receive letters from Dealers who have given Phonograph Concerts in churches, and in every case they have reported a favorable reception and a very enthusiastic audience.

This is a form of advertising which merits the thoughtful consideration of every Edison Dealer. One of its recommendations is its cheapness, since it will cost the Dealer or his representative less than two hours of his time. There is no money cost involved, because the concert will not require the use of anything that the Dealer does not regularly carry in stock. The only effort demanded is in the selection of suitable Records and in transporting them, together with the machine, to the church—not a very extensive lay-out for an advertisement.

But the benefit of this concert cannot be measured by its cost, for the Dealer has as his audience a far greater number of people than he could handle readily at a demonstration held in his own store. Every one of these people will feel a sense of obligation to him and many of them will tell their friends of the “lovely concert which Mr. So-and-so gave at our church last night,” etc.

The Dealer is always sure of finding a good class of people in a church audience, most of whom are easily able to purchase a machine. Moreover he will reach many elderly people and young folks whom he probably could not approach in any other way, many of whom will be greatly interested in the Edison.

Then, too, concerts of this kind are still sufficiently novel to insure a reading notice of the entertainment in the local papers, and in that way the Dealer

secures most desirable publicity.

This form of entertainment, however, need not be confined to churches alone. Various clubs, G. A. R. reunions, D. A. R. gatherings, etc., furnish excellent opportunities for giving appropriate concerts. The listing of special Elks, and I. O. O. F. Records has opened up a new and extensive field along similar lines, and every Dealer should make it a point to profit by these opportunities, by giving a special concert in the local lodge.

Of course the Elks' and the I. O. O. F. Records have in themselves great sales value, but if properly used, they have a still greater value as an entering wedge. The first step is to make every possible effort to sell a machine and the special Records to the local Lodge. The purchase of a machine will arouse great interest in the Edison and make it a topic of conversation among the members.

While this interest is still warm, get a list of the Elks or Odd Fellows—as the case may be—and invite them to your store to hear a concert. Or if it seems more practicable, get permission to give the entertainment at the Lodge itself. It is very likely that the latter idea would result in obtaining a larger audience and would provide greater comfort for the Lodge members than the Dealer's store would permit of.

If the Lodge is already satisfactorily equipped from a musical standpoint, you can still interest the members, as individuals. A concert at the Lodge, featuring the special Records among a number of carefully chosen selections, would open up a new line of prospects to be exploited by letter, telephone or personal call—according to each Dealer's method.

STORE CONCERTS—A NECESSARY FORM OF PUBLICITY FOR DEALERS

What One Dealer Did and a Suggestion for You

WE recently had the pleasure of assisting S. H. Manget, Edison Dealer in Trenton, S. C., in giving an Edison concert. We reproduce his report on the affair that those Dealers who have not yet adopted the store recital plan will see that there is "something in it." Mr. Manget has found that there is a *lot* in it as have many others who have tried the scheme.

Hot chocolate and saltine wafers are not at all necessary to the success of the concert but they were a decidedly happy thought and indicate an attention to details which cannot but contribute to the success of any undertaking. The letter reads as follows:

"Agreeable to your request, I am writing to let you know about my concert held on the 12th inst., cards for which you furnished. (*We'll do this for other interested Dealers.*)

"The weather was bad, but I had a very good crowd. I divided the program into two parts and played twelve Amberols in each part. After the first part, I had an intermission and served hot chocolate and saltine wafers. I had the program written on the blackboard, and also had numbered announcement cards, which were hung on the top of a cygnet horn. This saved everybody from asking everybody else 'What's that?' The last card read 'Thank you! come again.' I had advertising matter scattered around, and had previously cleaned up my store, and had vases filled with flowers on the tables, etc.

"At the conclusion of the concert one of the ladies present told me that she wanted a Phonograph, and to tell her husband to buy one. This 'tip' will result in a sale. I had never known this lady to be enthusiastic about Phonographs, but she was that night. At the conclusion of the recital, I was showered with congratulations, and 'bouquets' were thrown at me to such an extent that I almost became embarrassed. I already have had several requests for a repetition of the concert."

In the center panel we show a little novelty that may be introduced into your concert. Send out invitations to a Musical Feast, served *a la* Edison by the "Talkative Waitress" (Amberol 951). Supply your local paper with a copy of the invitation and the "Menu"—they will probably be glad to print it. Of course, we leave it to the good judgment of Dealers to use only those Records of the "Menu" which they propose to play. The names of the organizations or players making the Records may be added after their titles on the card, if so desired.

If you have never given an Edison concert, why not inaugurate a series of entertainments by announcing this program at once? People everywhere

Edison Menu



10490	Chicken Reel	*A499	He's My Soft Shell Crab on Toast with
		A540	March Tartare
A291	Grandma's Mustard Plaster	A665	Red Pepper Rag
	A119		Casting Bread upon the Waters
		A846	Oceana Roll
10104	Turkey Trot	9499	Bake Dat Chicken Pie
A479	Grizzly Bear	8328	Rabbit Hash
		A1027	Golden Deer
		8697	Possum Pie
		A658	When the Corn is Waving
A323	Strawberries	A448	Peaches and Cream
	A308		Down where the Big Bananas Grow
		8905	By the Watermelon Vine
A616	Apple Blossoms	A43	Busy Week at Pumpkin Center
		9341	American Cake Walk
		A437	The Chocolate Soldier—My Hero
A199	Clara Jenkins' Tea	A496	Sugar Moon
	10325		Home with the Milk in the Morning
		9462	Lemon in the Garden of Love
		10328	Four Little Sugar Plums

WINE LIST

10200	Scotch Reels	8575	Under the Anheuser Bush
9254	Coming Thro' the Rye	10047	Black and White Rag
		10116	Ginger Two Step
	A577		Madame Sherry—Every Little Movement
A229	Absinthe Frappe—It Happened in Nordland		
		A141	Any Old Port in a Storm

* A before a number means Amberol; all other numbers are Standard.

are making plans for the summer at this time of the year and a good stiff campaign of concerts will add the Edison to the equipment of many summer homes. And while you are at it, remember that the Phonograph puts the finishing touches to the enjoyment of a motor-boat, a sail-boat or a bungalow.



New Edison Artists



IRENE ARMSTRONG

Soprano



A NATIVE of Illinois, Irene Armstrong took up her first musical studies with some of the best teachers in this country. Her progress was so remarkable that it was decided to have the young artiste further pursue her work under foreign tutors, and to that end she visited London, Paris and the Italian cities, studying under Jean de Reszke, Juliana and other famous European instructors.

Miss Armstrong has one of the most exhaustive repertoires of any of the younger singers. Her recitals have been given in many American cities including Chicago, Pittsburg and New York, where she was most enthusiastically received, as was the case in her tour with the St. Paul Orchestra when she achieved notable successes.

Her bird-like voice, with its unusual range, and her consummate artistry have marked Miss Armstrong as an exceptional singer, for the lyric charm and effective shading of her delivery, together with her unusually clear diction, have combined to make Miss Armstrong a most desirable acquisition to the ranks of Edison artistes.

Thomas A. Edison

MISS Miller is without doubt one of the busiest and most popular contraltos now before the public. Everywhere she is meeting with phenomenal success, and the variety and worth of the engagements which she is filling are the strongest possible testimony to her artistic ability.

Although of Scotch birth, Miss Miller has lived in Pittsburg since early childhood. To quote W.

CHRISTINE MILLER

Contralto



L. Hubbard, of the *Chicago Tribune*: "Miss Miller's voice is exquisite in quality, being rich, warm and sympathetic, and produced with an ease and accuracy that make it absolutely reliable and pure. Her singing is distinguished by refined, infallible taste, and by genuineness and justness of sentiment and feeling."

During the season just closed Miss Miller has appeared as leading contralto at the Worcester, Cincinnati, North Shore and Northfield festivals; as soloist with the Thomas, New York Symphony, Cincinnati, Minneapolis and St. Paul Orchestras; in oratorio work with the New York, Boston, Philadelphia and Toronto, Ont., Societies; and has given song recitals before the leading clubs and colleges of the country. Under her own personal management Miss Miller has booked and filled over one hundred engagements this season—covering territory embraced by Toronto and Boston on the North, New York on the East, Galveston on the South, and Denver on the West.

All these facts are of general interest but that which will chiefly endear Miss Miller to Edison owners is her unusually fine sustained tone, in addition to her wonderfully clear enunciation and diction.

Thomas A. Edison

The July *Phonogram* is a special Amberol Concert number containing 20 pages. Every Dealer ought to distribute it among his customers. These Concert Records are rapidly gaining in popularity and they will almost sell themselves.

IRENE FRANKLIN

THE four Edison Records by Irene Franklin already listed have found for her a place in the heart of every Phonograph owner whose misfortune it has been never to hear her on the stage. Those owners who for years have laughed and cried with her inimitable rendition of character songs, bought the Records post-haste knowing that with Edison fidelity of reproduction they would be Irene-as-she-is.

Our July list contains her "I'm A-bringing up the Family," one of the songs mentioned in the appended press comment. The illustration accompanying this article shows Miss Franklin in the costume she wears when singing the song in vaudeville.



"There is no discounting the fact that Miss Irene Franklin is the most gifted composer and songstress in the comedy line in vaudeville to-day. Within the short period of a few years she has made herself a headliner in every theatre on the circuit in the larger

cities, and every time she has reappeared it has been the signal for an ovation. In versatility, Miss Franklin is matchless. She is as convincing in pathos as she is delightful in comedy. She can sing of 'The Janitor's Child' as amusingly as she can tell the trials and tribulations of the poor little girl who is 'Bringing up the Family.'

"The gifted genius enjoys the collaboration of Burt Green, who is not only an extraordinary pianist, but also a composer with the keenest sense of humor, understanding Miss Franklin's individual genius right down to the depths of her big heart."

- 950 I've Got the Mumps
- 951 The Talkative Waitress
- 952 I Want to be a Janitor's Child
- 1017 The Chambermaid
- 1041 I'm A-bringing Up the Family

Thomas A. Edison

HIDDEN GOODNESS

WHO is to give the demonstration of the Phonograph which results in a favorable impression, and convinces the prospect that, played as it should be played, the Edison Phonograph is a charming entertainer and much to be desired in any home?

Should we allow the public to associate present perfected Phonograph tonality with the discordant demonstration as heard at a neighbor's or friend's, with an outfit consisting of an ill-used ancient type of machine and poorly selected well-worn Records?

Thousands have heard the Phonograph. Many thousands have not heard the Edison Phonograph at its best, and why? Because of the Dealers' laxity. Because many do not possess the pro-

gressiveness and energy that is so necessary, if they would create a desire to hear a *new* Edison Phonograph.

Why does the wily canner cover the plain tin can with a highly colored lithograph portraying a sun-kissed peach, so tempting to the eye that one's palate craves to taste the hidden goodness sealed in the plain tin can? Because he realizes the value of attraction. The luscious, dainty whole preserved peaches are of necessity encased in a convenient plain receptacle. The hidden goodness is made to appeal through added attraction. Edison Window Displays are the added attractions that create a desire to hear the music and entertainment that lies hidden in the sound waves of a plain little dark wax cylinder.

From the point of the casual observer, a record is simply a wax cylinder. From the point of the listener, it is a revelation, an awakening of the sublime and much to be desired. Can you not realize then, the importance of your duty as a Phonograph Dealer, to make it your one aim to do all within your means and power to interest the public to hear an Edison Phonograph and hear it at its best, playing just the particular kind of entertainment that the individual prospect most desires? Then why simply place a few machines *alone* in a dusty show window and expect the pedestrian to become interested in Phonographs simply because you have an assortment of the different types?

How much more sensible is the man who surrounds one well-kept machine with an Edison Window Design, adding thereby the power of attraction and creating the desire to actually hear one then and there. Edison displays quickly and plainly point out the hidden goodness, the entertainment and superior features. They inform the observer that he or she is welcome to enter and ask for a thorough demonstration. You can greatly increase the number of prospects through the use of Edison Displays. They arouse the pedestrian's curiosity to stop, linger, enter, hear and be convinced that every home needs an Edison Phonograph and that there is one at a price for any man's purse. Demonstrated every hour in the day! Let Edison Displays pull for you!

Thomas A. Edison

AMONG THE JOBBERS

Ackerman & Company, Edison Jobbers at Scranton, Pa., have removed from 523 Lackawanna Avenue to more spacious quarters at 537 Linden street. Such signs of prosperity are always welcome, and it is a pleasure to wish the Ackerman Company the best of luck in its new home.

Thomas A. Edison

Amberols 1046, 1047, 1049, 1060 go on sale as soon as received.



The Other 13,000



YOU CAN'T BURY THE EDISON



NOE and Noe, Edison Dealers in Hill City, Kans. sent this photograph of their store taken on March 15th. They report a severe winter and, after seeing this picture, we are inclined to believe them—if not more so. But conditions point to a big wheat crop this year and we are promised great things in the way of sales if the wheat is forthcoming, and we have great faith in the hustling abilities of these enterprising Kansans.

Thomas A. Edison

H. F. SHIPLEY, of Frederick, Md., still continues to run eight inch double column Edison advertisements in the papers of that city. They are all excellently prepared and illustrated by the various cuts which we have frequently offered to supply to Dealers. His large advertisements are supplemented by "readers" like this one:

Manuel Romain Dockstader's leading tenor is singing daily on the Edison Phonograph. Come and hear him at Shipley's, Edison Headquarters, Frederick, Md.

Mr. Shipley is now busy following up several inquiries which we have referred to him and in the meantime he continues to use the window displays. The "Opera" has firmly established itself in Frederick, through the efforts of this enterprising Dealer who is pushing it enthusiastically. The following clipping submitted by Mr. Shipley from the *Frederick News* pertains to the March display:

H. F. Shipley, North Market Street, has a most attractive Phonograph display in one of his show windows. The display is a showing of the Edison Phonographs and shows a stage with an opera singer, with a messenger in the act of handing her a bouquet of flowers. The whole is hand colored and most attractive.

"You may send me the Easter Window Display No. 18, although I have not received my PHONOGRAPH MONTHLY to know what it is like, but know I shall be satisfied, as I have been with all past ones. My 'all stars' display looks fine; having procured Nile green crepe paper, I pasted silver stars all over same and carried the stars up the baby ribbon that came from the horn. The effect is very pretty, especially at night, as the starred paper covers wall and floor. Wishing you every success in your department.

EVIDENTLY John Wetjen, of Richmond Hill, N. Y., is a strong convert to the Window Display idea. We have had other interesting correspondence from him on the same subject, and we find that he—like many other Dealers—is particularly pleased by the simplicity with which all our Displays are adjusted. This is a particular feature of our displays which makes them so attractive to the busy Dealer, as he does not have to waste valuable time in setting them up.

Efficiency and beauty of design, however, are never sacrificed for mere readiness of adjustment, but our very capable designers are always careful to incorporate the one in the other, thus producing the highest type of Window Display.

Thomas A. Edison



WHILE the croakers are gathering around the store and lamenting the dull times, Clarence H. Seavey, an Edison Dealer of Haverhill, Mass., is riding around in his handsome Ford automobile, booming trade and enjoying unusual prosperity. His experiences lead one to wonder if it is the *times* that are slow.

Is the Edison "Opera" in *your* stock?

DEALERS who are hesitating for any reason over the stocking and pushing of high-grade Edison Phonographs like the "Opera" and "Amberola," should read this letter from W. H. Surber, of Wabash, Ind., who is so pleased with his "Opera" recently purchased, that he is willing to have us print his remarks here:



The "Opera" in Mahogany

"I have sold my 'Standard' machine and bought an Edison 'Opera,' mahogany throughout. I am just 'tickled to death' with this, the finest musical instrument in the world. I have just what I want. Please thank Mr. Edison in my name for this beautiful gift to the world."

The "Opera" is furnished in two styles—oak finish throughout at \$85.00 list (\$110.50 in Canada), and in mahogany at \$90.00 list (\$117.00 in Canada). Better get your order in to-day if it isn't on file now.



New Edison Records



Domestic List July, 1912

THE Edison Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before June 25th, 1912, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on June 24th. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on June 25th. Supplements, Phonograms and Hangers will be shipped with Records. These may be distributed to Dealers after June 20th, but must not be circulated among the public before June 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on June 24th for delivery on the morning of the 25th. Bulletins will be mailed direct to all Dealers from Orange. Jobbers are required to place orders for July Records on or before May 10th. Dealers should place July orders with Jobbers before May 10th to insure prompt shipment when Jobber's stock is received.

Thomas A Edison
INCORPORATED
ORANGE, N. J.

AMBEROL CONCERT—75c each in the United States; \$1.00 each in Canada

IN the July Concert list there appears one new exclusive artist, Christine Miller, whose rarely beautiful contralto voice endows the beloved old favorite "Annie Laurie" with a still greater charm. Charles Hackett's clear-cut rendition of an exquisite English concert selection will prove a delight to those who desire something musically superior to the mere pretty song, and the performance of the dreamy Strauss waltz by the gifted Hungarian orchestra under Armand Vecsey's direction will captivate both the musically critical and the seeker after pleasing rhythm. In every particular these three Records are highly artistic and a distinct addition to any musical library.

28020 Annie Laurie

Christine Miller

Destined to live forever, this exquisite Scotch melody never grows old, but like wine, mellow with age. Superb is its rendition by Christine Miller, a new exclusive Edison singer, whose pure rich contralto, with its warmth and sympathy of expression, is ideally suited to a thoroughly artistic and beautifully colored presentation of the beloved masterpiece. The orchestra is properly subdued throughout, giving an effect which will be appreciated by the true music lover.

28021 A Song of Thanksgiving

Charles Hackett

Beginning with an exultant strain, this charming English song sustains throughout its spirit of thanksgiving. A very graceful orchestra accompaniment, at times in pizzicato form, adds to the attractiveness of Mr. Hackett's very artistic rendition of the song, the beauty of which has placed it upon the programs of many of the best concert singers. Music by Frances Allitsen; words by James Thomson. Published by Oliver Ditson Company, New York City.

28022 Simplicius Waltz

Armand Vecsey and His Hungarian Orchestra

This dreamy, languid waltz from the operette "Simplicius" by Johann Strauss, although not so generally known as some of the Waltz King's other compositions, is a perfect little gem, possessing

(Always specify on your orders whether you want Amberol or Standard Records.)

all the inimitable rhythm and swing which characterize his more famous works. The Hungarian temperament seems to respond to the appeal of the beautiful waltz, for it is performed with an artistic appreciation that beggars description.

AMBEROL—50c each in the United States; 65c each in Canada

1040 Fourth of July Patrol

New York Military Band

A Fourth of July parade! You have just taken your seat in the grand stand when you hear the beat of a distant drum. As the head of the column swings into sight the chimes in the church opposite peal forth and the strains of "Yankee Doodle" can be distinctly heard. When not far off the band takes up "Tenting on the Old Camp Ground" and then, still nearer, it plays "Just Before the Battle, Mother." But when the parade reaches the stand and "Hail Columbia" crashes forth with the full power of the brass, the crowd, carried away by enthusiasm, bursts into song. Then the retreating band plays "Dixie" and finally disappears to the slowly diminishing strains of "Yankee Doodle." This is one of the most remarkable recording feats that has ever been accomplished.

1041 I'm A-bringing Up the Family

Irene Franklin

Returning this month to the "kid" type of song, the clever comedienne strikes a note of true pathos in her portrayal of a poverty-stricken little girl upon whom has devolved the care of her younger brothers and sisters. But, with the touch of the true artiste, she relieves the pathos by delightful comedy, while her gifted accompanist roams over the piano keys as only Burt Green can. Every subtle trick of voice is so distinctly brought out that the Record is Irene-on-the-stage. Words and music by the performers. Published by Leo Feist, New York City.

***1042 Jimmy Valentine**

Peerless Quartet

"Atmosphere" is the word that describes this "very burglary" selection. The orchestra steals from measure to measure through a raging storm while the singers tremble as they tell of the terrible deeds of the noted burglar. The second verse ends with an exciting chase in which the police finally capture the doughty Jimmy. Gus Edwards, its composer, has been featuring the song, which has become a real vaudeville sensation. Words by Edward Madden. The Gus Edwards Music Publishing Co. of New York City, are the publishers.

1043 Till the Sands of the Desert Grow Cold

Donald Chalmers

Donald Chalmers, in making his first Edison Record, has chosen one of Ernest Ball's recent and most superb ballads. Its verse in the rhythm of the Spanish dance, its chorus in exultant march time, the whole effect heightened by the crashing cymbals and heavy chords of the orchestra—this song is splendid indeed. Mr. Chalmers possesses a baritone voice of unusual clarity and knows how to use it effectively. Words by Geo. Graff, Jr.; publishers, M. Witmark & Sons, New York City.

1044 Souvenir

Demetrius C. Dounis

The bell-like qualities of the mandolin are very strikingly brought out under the gifted touch of this youthful prodigy who revels in the difficulties of three and four string playing. This delightful composition, originally for violin and piano, the work of Franz Drdla, has long been the favorite encore piece for many famous violinists. Piano accompaniment.

1045 Absent

Elizabeth Spencer and Charles W. Harrison

The beautiful simplicity of harmony in the old favorite has been brought out excellently in this selection, the work of two artists whose voices record with wonderful precision. Its specially arranged orchestra setting completes the charm of the exquisite duet. This is the first time Miss Spencer and Mr. Harrison have combined their talents on an Edison Record and we predict great popularity for their work. Music by John W. Metcalf. Words by Catherine Young Glen. Published by Arthur P. Schmidt, New York City.

1046 Hear the Pickaninny Band

Walter Van Brunt and Chorus

One of those "prancing" sort of coon songs in which we all delight. The orchestra—particularly the trombone—puts in all the "rag" effects possible, while the drums take their cue from the verse. Snatches of "Carry Me Back to Old Virginny" and "There'll Be a Hot Time" are introduced by the chorus. An up-to-the-minute "hit" without any question. Music by Seymour Furth; words by Wm. J. Vanderveer. Published by Jos. Morris Music Company, New York City.

1047 Oh, Mr. Dream Man

Ada Jones

Styled a "novelty dream song" by its publishers, this song is possessed of a tantalizing ragtime swing which Ada Jones "puts over" in the same way that has made the song all the rage with the patrons of vaudeville. Orchestra accompaniment. Words and music by Jimmie V. Monaco. Published by Harry Von Tilzer Music Publishing Co., New York City.

1048 Allerdean March

John Kimble

As an accordion solo this selection is a revelation, showing as it does the depth and resonance of that instrument and its ready adaptability for recording purposes under the direction of experts. This is an excellent jig number, in just the right tempo, with a wonderful swing, and introduces familiar strains such as "The Campbells are Coming," etc. Piano accompaniment. Music by Edgar DeVeau.

*This selection will be illustrated on cover of July PHONOGRAM

1049 The Gaby Glide—"Winter Garden"**Billy Murray**

The singing and dancing of Gaby Deslys at the New York Winter Garden was the talk of Broadway. "The Gaby Glide" attained fame through her performance and it became one of the "hits" of the season. Billy Murray sings the Glide very much *a la Gaby*, and the orchestra does a little glide all its own. Music by Louis A. Hirsch; words by Harry Pilcer. Published by Shapiro Music Publishing Co., New York City.

1050 That Baboon Baby Dance**Collins and Harlan**

Featured in "The Wall Street Girl," "Hanky Panky," "A Waltz Dream" and "The Girl in the Taxi," this song has been a great "hit," and will achieve still wider popularity through its performance by the old favorites, Collins and Harlan. Mr. Harlan's serious illness, from which he recovered a few months ago, left its impression upon him in one way—it improved his voice, and made it better than ever. Mr. Collins is the same "Arthur," only a little more entertaining now that he's singing with "Byron" again. Orchestra accompaniment. Music by Joe Cooper; words by Dave Oppenheim. Publishers, Shapiro Music Publishing Co., New York City.

1051 Mammy's Shufflin' Dance**Billy Murray and Chorus**

A very catchy "rag glide" sung with different effects in volume amidst the twittering of birds and the strumming of banjos while mammy herself does a little shuffle between choruses. Billy Murray and the chorus have sung the very humorous words with remarkable clarity. Orchestra accompaniment. Music, Melville J. Gideon; words by L. Wolfe Gilbert. Published by Will Rossiter, Chicago, Ill.

1052 Serenade**The Tollefsen Trio**

The first air of this charming serenade, in gliding waltz time, is carried by the 'cello, then taken up by the violin as the 'cello joins the piano accompaniment, to be followed by a change in time which lends a beautiful contrast to the first part. The shades of expression which are obtained by these artists, together with their complete technical mastery, makes this a most finished Record. Their first Edison Record "Extase-Rêverie" (Amberol No. 914) created wide-spread comment on its beauty; this serenade is quite as artistic from every standpoint. Composed by Charles M. Widor.

1053 The Girl I'll Call My Sweetheart Must Look Like You**Walter Van Brunt**

Chauncey Olcott's latest production "Macushla" is notable for its musical beauty, the best example of which is embodied in this exquisite selection. The ever-popular Walter Van Brunt soars very gracefully into the customary altitude of the well-known Irish singer's favorite. Orchestra accompaniment. Words and music by Chauncey Olcott and Dan J. Sullivan. Published by M. Witmark & Sons, New York City.

1054 I Am With You**Harvey Hindermeyer and Donald Chalmers**

This superb sacred number lends itself readily to presentation as a tenor and baritone duet. A song of deep religious devotion, it makes its appeal through its musical beauty and its noble significance. It is the first duet by these singers, whose voices blend most happily in an excellent orchestral setting. Music by Robert Harkness; words by Fred P. Morris.

1055 My Laddie**Irene Armstrong**

"My Laddie" is one of the most tenderly sweet of the Scotch love songs; its plaintive melody, typical of the Highlands, is introduced by a faint orchestral suggestion of the bagpipe. This charming lyric could not have been surpassed as a means of introducing Irene Armstrong's wonderfully clear soprano voice, with its unusually wide range. Music by William Armour Thayer; words by Princess Troubetzkoy. Published by G. Schirmer, New York City.

1056 A Day in Venice (Suite) No. 2—(a) Venetian Love Song; (b) Good Night**American Standard Orchestra**

Amberol No. 801 formed the first number in this charming suite by Ethelbert Nevin, whose name is a synonym for all that is delicate and charming in the realm of music. In the "Venetian Love Song," *Andante con espressione*, a melody full of tender emotions, the main theme is beautifully voiced by the 'cello, while the second part, richly harmonized for the orchestra, rises to a superb climax making a splendid contrast to the first motive. In the sympathetic melody "Good Night," *Andante Religioso*, the first theme, beautiful in simplicity, is given to the strings; the second section, more varied, is brought to an emotional climax by the entire orchestra. Published by The John Church Co., New York City.

1057 All Hail, Thou Dwelling Lowly!**Charles W. Harrison**

Famous in itself, the great Cavatina from the garden scene of Gounod's "Faust" has been the goal of many a tenor. Mr. Harrison, who recently left Calvary Church of East Orange, N. J., to become tenor soloist for the Brick Presbyterian Church, New York, has made a remarkably clear Record, while the orchestra shades its beautiful accompaniment from violin obligato to full, rich chords, with an abrupt transmission as the singer softly repeats

"All hail, thou dwelling pure and lowly,
Home of an angel fair and holy."

1058 O Gladsome Light and the Lord's Prayer—Chant**5th Avenue Presbyterian Church Choir**

The name of Dudley Buck is an Open Sesame to the hearts of all music lovers. His "Golden Legend"

(Always specify on your orders whether you want Amberol or Standard Records.)

from which "O Gladsome Light" is taken, was the prize oratorio of the Cincinnati Music Festival in 1880. Majestic in its dignity, the piece receives full justice from the performance of this well-known choir. The organ ceases towards the end of the selection while the choir chants the Lord's Prayer.

1059 Hear Me! Ye Winds and Waves!

Frank Croxton

Surging with the spirit of the elements, this great masterpiece of Handel's has been one of Mr. Croxton's most successful songs as baritone soloist with the New York Symphony, Pittsburgh Symphony, Victor Herbert and Theodore Thomas Orchestras. A recitative from Handel's "Julius Cæsar" the air from "Scipio" are combined by an orchestra accompaniment in which is heard the ceaseless booming of the restless waves.

1060 King Chanticleer—Rag Two-step

National Promenade Band

From the East and West, from the North and South, have come demands for a Record of "King Chanticleer" and here it is, handled in the inimitable style of our Promenade Band. For dancing purposes the Record could hardly be bettered; for entertaining purposes only it is but little less desirable. The country-wide ovation accorded this corking good "whistling" tune prompts our listing it as a "hit," to permit Dealers to get it into the hands of their customers as early as is now possible. Composer, Nat D. Ayer; publishers, Jerome H. Remick & Company, New York City.

1061 Ave Maria—Adapted to intermezzo from "Cavalleria Rusticana" Ralph Errolle

The sublime words of the religious poem have been adapted to the familiar melody of the beautiful intermezzo in Mascagni's "Cavalleria Rusticana," which was first produced in 1890 at the Costanzi Theatre in Rome. Mr. Errolle's excellent tenor, heard here on an Edison Record for the first time, is supported by a superb orchestration which imparts to the selection a deeply religious effect. Words by Fred E. Weatherly; published by G. Schirmer, New York City.

1062 I'd Love to Live in Loveland with a Girl Like You

Walter Van Brunt

One of the catchiest waltz songs of the season. The piece has been sung all over the country in vaudeville, and has never failed to score a "hit." Walter Van Brunt really surpasses himself in this selection—very high praise. Orchestra accompaniment. Words and music by W. R. Williams.

1063 Be Happy

Edison Mixed Quartet

In its performance of this favorite old sacred song, the Edison Mixed Quartet has obtained some unusually good harmony effects. Orchestra accompaniment. Music and words by Kirkpatrick.

1064 That Skeleton Rag

Premier Quartet

"That moany, groany, bony skeleton rag," when performed by the Premier Quartet, is something to be heard and remembered. "Graveyard" effects on the orchestra—shrieks, groans and moans—all add wonderfully to the performance of this selection which is particularly notable for the ease with which every word is distinguished. Music by Percy Wenrich; words by Edward Madden. Published by Jerome H. Remick & Co., New York City.

STANDARD—35c each in the United States; 40c each in Canada

10561 Santa Lucia March

H. M. Irish Guards Band

This lively march, typical of the pleasure-loving Don and his beautiful Spain, has won its place upon the domestic list through its remarkable triumph among our British selections. His Majesty's Irish Guards Band, one of the most famous organizations in the world, performs the march with a dash and vim which could not be outdone. Composed by Lotter; published by Hawkes & Son, Piccadilly, W.

10562 My Father was Born in Killarney

Billy Williams

Billy Williams is the big favorite of the London music halls. His singing of this good old Irish song, with its swinging march time, made such a great "hit" on the other side that we are listing it among the domestic Records, feeling sure that it will make an equally strong appeal on this side of the water. Orchestra accompaniment. Words and music by Godfrey and Williams.

10563 Aubade Printaniere

Victor Herbert and His Orchestra

"Aubade Printaniere" (Spring Morning) an extremely popular serenade heard frequently upon the concert stage, is the work of Paul Lacombe, a French composer of universally recognized ability. The Herbert Orchestra performs the selection with that delicate grace which invariably stamps the work of these gifted musicians.

10564 When I Was Twenty-one and You Were Sweet Sixteen

Joseph A. Phillips

Mr. Phillips has reproduced his successful performance on Amberol No. 998, making his first two-minute Record. The swinging march time has been made the basis of excellent effects by the "traps," together with a xylophone obligato supplementary to the orchestra accompaniment. Words and music by Williams and Van Alstyne. Published by J. H. Remick & Co., of New York City.

10565 I Would Like to Try It

Premier Quartet

Another pebble on the ragtime beach. This contribution comes from Albert Von Tilzer, composer of "Good Night, Mr. Moon" (Amberol No. 1000) and "That Hypnotizing Man" (Amberol No. 1001). It is done in true Premier Quartet style, with humming and other entertaining effects. Orchestra accompaniment. Words by Lew Brown. Publishers, York Music Co., New York City.

(Always specify on your orders whether you want Amberol or Standard Records.)

FOREIGN RECORDS FOR MAY, 1912

BRITISH AMBEROL FOR MAY

- 12436 Hogmanay *Murphy* Stanley Kirkby
 12437 Popular Songs—Medley National Military Band
 12438 I Wish It Were Sunday Night *Godfrey & Williams*
 Billy Williams
 12439 When the Harvest Moon is Shining, Sweet Eileen
Bowers Thomas Jackson
 12440 Valse Decembre, *Godin* Alhambra Orchestra
 12441 There's No One to Harmonize, *Edgar & Wright*
 Jack Charman
 12442 Derby Day Ben Albert Co. & Band
 12443 So You Want to Be a Soldier, Little Man, *Tretere*
 David Brazell
 12444 No Wonder You Call It the Last Waltz, *Moore & Cliffe*
 Stanley Kirkby
 12445 Sunny Savannah, *Thurban* National Military Band

BRITISH STANDARD FOR MAY

- 14137 I Never Heard Father Laugh so Much Before,
Godfrey & Williams Billy Williams
 14138 'Tis a Far Better Thing, *Godfrey & Williams*
 Billy Williams
 14139 Take Me Where There are No Eyes About, *Godfrey & Williams*
 Billy Williams
 14140 Tim-a-lou, *Christine* Alhambra Orchestra
 14141 Paper Bag Cookery, *Pother* Bobbie Naish
 14142 Hush! Here Comes the Dream Man, *Weston, Barnes & Scott*
 Jack Charman
 14143 I Had to Laugh at Once, *Whitlock* Billy Whitlock
 14144 It's the Early Girl that Catches the Man, *Carter & Flynn*
 Florie Forde
 14145 My Lantern Girl, *Lawrence* Stanley Kirkby
 14146 Popular Songs—Medley National Military Band

GERMAN AMBEROL FOR MAY

- 15235 Die Heintzelmännchen, *Eilenberg* Johann Strauss Orchester
 15236 Gebet des Königs, aus Lohengrin, *Wagner* Paul Seebach
 15237 Wein' nicht Mutter! *Ranna & Kusschaera*
 Opersänger Max Kuttner

- 15238 Am Meer, mit Cornet und Klavierbogl, *Schubert* Elite Quartet
 15239 Es ist nicht gross—Chanson, *Grünfeld & Rottmann* Grete Wiedecke
 15240 Ring am Finger, Rheinländer, *Scott & Priezel* Johann Strauss Orchester

GERMAN STANDARD FOR MAY

- 16233 Eva-Walzer aus "Eva", *Lehar* Johann Strauss Orchester
 16234 Pariser Mädel, Marschlied, *Dr. Willner Bodanzky & F. Lehar* Franz Browier und Chor.
 16235 Pipsi, holde Pipsi, *Dr. Willner Bodanzky & F. Lehar* Lucie Bernardo & Opersänger Erich Schroeter
 16236 Schönaue mein Paradies, *Kutschaera* Johann Strauss Orchester mit Chor.
 16237 Rosenstock—Holderblüt, *Silchar* Elite Quartet
 16238 Nimmste gleich die Hand weg, *Fuchs* Grete Wiedecke
 16239 Die Liebeslaube, *Hoschna & Hauerbach* Johann Strauss Orchester mit Chorus

FRENCH AMBEROL FOR MAY

- 17163 Le Pré aux Clercs—Jours de mon enfance, *Hérold* Mme. Laute-Brun
 17164 Faust—Scène de l'Eglise, *Gounod* Gustave Huberdeau & Mme. Laute-Brun
 17165 Sigurd—Esprits, gardiens, *Reyer* Gaston Dubois
 17166 Le Jongleur de Notre Dame—Légende de la Sauge, *Massenet* Louis Nucelly
 Louis Nucelly
 17167 Le Soir, *Gounod* Louis Nucelly

FRENCH STANDARD FOR MAY

- 18199 Dernière Chanson, *Fragson et Finck* Lucien Rigaux
 18200 Cousine, *Falsien* Paul Lack
 18201 Le Gamin de Paris, *Fragson* Eugene Mansuelle

SPANISH AMBEROL FOR MAY

- 8058 Marina—Dúo—"Por Dios tu pena cese," *Arrieta* De la Sierra y del Pino
 8059 Tu Espera—Habanera, *Fuente* Del Pino

SPANISH STANDARD FOR MAY

- 21290 La Bruja—Jota, *Chapi* de la Sierra

EDISON REPRODUCER PARTS, MODEL "N"

		List	Net
20603	Diaphragm with Crosshead.....	\$.50 each	\$.25
20482	Diaphragm Gasket.....	.20 "	.10
20478	Diaphragm Steel Washer.....	.10 "	.05
20479	Diaphragm Paper Washer, Plain.....	.25 doz.	.12½
20480	Diaphragm Paper Washer, Cupped.....	.25 "	.12½
20481	Diaphragm Clamping Ring.....	.75 each	.37½
707	Reproducer Button and Arm.....	1.50 "	.75
215	Reproducer Button Arm Screw.....	.05 "	.02½
20748	Reproducer Button Arm Link.....	.05 "	.02½
708	Reproducer Button Arm Tension Spring.....	.10 "	.05
706	Reproducer Weight with Standard.....	1.25 "	.62½
219	Reproducer Weight Hinge Screw.....	.05 "	.02½
20696	Reproducer Weight Swivel Hinge.....	.25 "	.12½
3296	Reproducer Weight Limit Screw.....	.05 "	.02½

ADVERTISING EDISON ARTISTS

C. R. ZACHARIAS, Edison Dealer in Asbury Park, N. J., recently did a little advertising "stunt" which will be of interest to other Dealers. Hearing that Golden & Hughes, the well-known Edison artists, were to appear in the local theatre, Mr. Zacharias prepared a two-column advertisement for the local papers announcing the fact, praising their work as comedians on the stage and then proceeding to the enumeration of the Edison Records made by these artists. The advertisement proved to be a complete success, as several Golden and Hughes' Records were sold as

a direct result, the very successful performance of the artists having aroused a general interest in their Records.

The success of this advertisement is particularly interesting to us, because of the fact that we have at numerous times advocated this very method of advertising. As has already been pointed out in the MONTHLY, it is the artist who bears the brunt of advertising, while the Dealer reaps all the benefit. This little example may serve to show the advantages of watching for artists' appearances in the local towns and of availing oneself of the opportunities afforded by their successful performances.

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynalda.

CAL., Los Angeles—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
 Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

D. C., Washington—E. F. Droop & Sons Co.

GA., Atlanta—Atlanta Phonograph Co.
Waycross—Youmans Jewelry Co.

IDAHO, Boise—Eilers Music House.

ILL., Chicago—Babson Bros.
 Lyon & Healy.
 James I. Lyons.
 Rudolph Wurlitzer Co.
Peoria—Peoria Phonograph Co.
 Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Sioux City—Harger & Blish.

LA., New Orleans—National Automatic Fire Alarm Co.

MAINE, Bangor—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Eastern Talking Machine Co.
 Iver Johnson Sptg. Goods Co.
 Pardee-Ellenberger Co.
Lowell—Thomas Wardell.

MICH., Detroit—American Phono. Co.
 Grinnell Bros.

MINN., Minneapolis—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
 Koehler & Hinrichs.

MO., Kansas City—J. W. Jenkins' Sons Music Co.
 Schmelzer Arms Co.
St. Louis—Silverstone Talk. Mach. Co.

MONT., Helena—Montana Phono. Co.

NEB., Omaha—Shultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Newark—Edisonia Co.
Paterson—James K. O'Dea.

N. Y., Albany—Finch & Hahn.
Buffalo—W. D. Andrews.
 Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.

New York City—Blackman Talking Machine Co.

J. F. Blackman & Son.
 I. Davega, Jr., Inc.
 S. B. Davega Co.
 Greenhut-Siegel-Cooper Co.
 John Wanamaker.

Oswego—Frank E. Bolway.

Rochester—Talking Machine Co.

Syracuse—W. D. Andrews.

Utica—Arthur F. Ferriss.
 William Harrison.

OHIO, Cincinnati—Rudolph Wurlitzer Co.

Cleveland—Laurence H. Lucker.

Columbus—Perry B. Whitsit Co.

Newark—Ball-Fintze Co.

Toledo—Hayes Music Co.

OKLA., Oklahoma City—Schmelzer Arms Co.

OREGON, Portland—Graves Music Co.

PENNA., Philadelphia—Louis Buehn & Bro.
 C. J. Heppe & Son.
 Lit Brothers.
 Penn Phonograph Co.
 John Wanamaker.
 H. A. Weymann & Son.

Pittsburg—Louis Buehn & Bro.

Scranton—Ackerman & Co.
 Technical Supply Co.

Williamsport—W. A. Myers.

R. I., Providence—J. A. Foster Co.
 J. Samuels & Bro.

TENN., Memphis—F. M. Atwood.
 O. K. Houck Piano Co.

TEX., Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—L. Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.

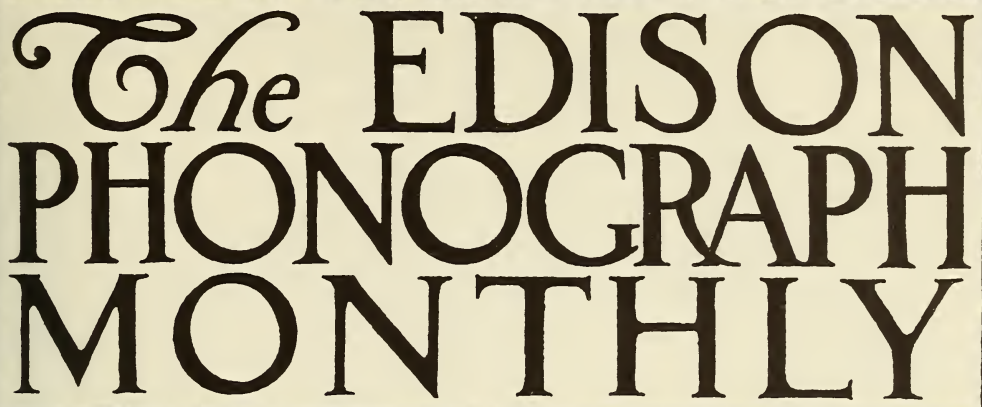
VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Eilers Music House.
Spokane—Graves Music Co.

WIS., Milwaukee—Laurence McGreal.

CANADA, Quebec—C. Robitaille.
Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd.
 Babson Bros.
Calgary—R. S. Williams & Sons Co., Ltd.



The EDISON PHONOGRAPH MONTHLY

VOL. X

June, 1912

No. 6

CUT

PRICES

MEAN

CUT

PROFITS

(SEE PAGE 6)

The EDISON PHONOGRAPH MONTHLY

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WE are in receipt of a letter from an Edison Dealer who admires the Plan Maker's little plans exceedingly and is going to use them when business is better. If he were a doctor he would probably wait until the patient was entirely cured and then operate.

The whole point in the plans consists in attracting new business—in awakening interest in the Phonograph that never before existed. The Plans have been devised to make business better. They are the lever which sets the wheel in motion, not merely the lubricant which keeps it running smoothly.

Each Plan is intended for a definite class or nationality, for persons of a certain age or for people whose interest is known to center about some particular subject. The Plans then make their appeal through these conditions or circumstances to which the prospect is known to be subject. They are not merely intended as a means of keeping the Edison before the public eye, but they point out to individuals the possibilities along lines which are of interest to them.

They are for that reason the very means which Dealers should use to arouse interest in Phonographs and make business better. If the general demand is not keen, then individuals must be made to buy them. How could this better be accomplished than by having the Plans point out the way in which the Edison can best satisfy the taste or requirements of different individuals?

It is, therefore, greatly to be hoped that there are not many Dealers who figure that the Plans are for use only when business is booming. They are curatives, not tonics.

Thomas A. Edison

Remember that the July Phonogram is a special Amberol Concert number. It is just the thing with which to start an Amberol Concert campaign.

A. B. COATES, of Chicago, is so highly enthusiastic over his Edison that he wrote the following letter signing himself "A Real Edison Admirer." There are two points of particular interest in his letter: First, the extent of his musical appreciation, ranging from Rappold and Spalding to the popular "hits" by Jones and Murray; second, his praise of the Home Recording feature of which he has made most satisfactory use:

"Just one year ago I purchased from Lyon & Healy your Triumph Model "E" wooden horn, and have 80 Amberol and 15 Standard Records, and am buying from two to five every month, and I want to tell you personally that I never owned anything in my life that I got as much pleasure out of as I do your Triumph Phonograph. It is so true to life I can't understand why certain Dealers in this city are boosting the ——— so much, when the Edison has it on them in *every way*. You can always tell an Edison Record when you hear it. There is something in the recording of the Record that appeals to you.

"Taking, for instance, 'Silver Bell' and 'Silver Star,' the violin and bells effects cannot be equalled anywhere, it is simply great; and the Mme. Rappold, Spalding and Sylva Records are grand. When it comes to popular music we have it in Billy Murray and Ada Jones—they are in a class by themselves. When singing in your Phonograph one can rest assured the result will be true to life. I want to enroll as an Edison booster, and at any time or any place that I can say a good word for your Phonograph, I will certainly do it."

Thomas A. Edison

SUSPENDED LIST, MAY 20, 1912

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the same consideration by the Trade as if reprinted in full herewith.

Cal., Monrovia—E. S. Barron.

Jobbers and Dealers are asked not to supply the above named firm with our apparatus, at address given or any other address.

THE EDISON PHONOGRAPH MONTHLY

Published in the interests of
EDISON PHONOGRAPHS AND RECORDS
BY

THOMAS A. EDISON, Inc.
ORANGE, N. J., U. S. A.

NATIONAL PHONOGRAPH CO., LTD., VICTORIA ROAD, WILLESDEN, LONDON, N. W.
THOMAS A. EDISON, LTD. 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

Volume 10

JUNE, 1912

Number 6

WHY ONE EDISON DEALER REFUSES TO PUSH THE LINE

ONE of the most marvelous communications we have ever received states that a certain Edison Dealer will no longer push our goods because another Edison Dealer from a neighboring town, has come into his territory and is selling machines! Think of it! The demand was right there—under his very nose, so to speak—and that man refused to supply it. The people in his own town wanted Phonographs so badly that they were willing to undergo the inconvenience of dealing with a man from a neighboring place. And now that it has been clearly demonstrated to him that there is still a good market for Phonographs in his own territory, instead of taking advantage of the “discovery,” he sits back and “won’t play.”

We do not mention the incident in the hope of influencing this Dealer to change his mind and get busy, but we do believe that it is worth while to call the attention of the Trade to the fact that “things are seldom what they seem.” You may think that you are hustling and doing everything to boom business, but a glance at the man next door is almost sure to prove that he has ideas which you can use to your own advantage. As our friend has discovered, business will not come to the man who refuses to go after

it, but it is waiting for the man who will hustle.

If another Dealer whose efforts are subject to the same price regulations as yours, can sell goods in your territory, the blame does not fall upon him but upon you. It simply means that you have failed to develop your own trade to its fullest extent. The Monthly contains many suggestions which are carried out to good advantage by progressive Dealers, the Plan Maker is continually at work upon his excellent schemes, and the Advertising Department is always ready to advise and otherwise assist any Dealer who desires help in perfecting any plan of his own.

We, therefore, cannot sympathize with the Dealer who fails to make good—fortunately there are very, very few of them—for our “sympathy” can only take the form of a good strong prod and the very obvious statement that it is up to that Dealer to hustle as he never hustled before. The late “Fiddling Bob” Taylor used to tell a story of an old negro who was frightened and started to run so fast that he stumbled over a jack rabbit who was running in the same direction. As he kicked the rabbit to one side he panted “Get out de way and let someone run what kin run.” *Don’t be that rabbit.*

ANOTHER EDISON CONCERT AT NORTHAMPTON

WE published not long ago the details of an Edison Concert held at Northampton, England. The second concert was held recently, concerning which our London company reports as follows:

All big things find their conception in small beginnings, which is admirably proved by the recent successful Edison Smoking Concert at Northampton, where the Edison Phonograph was the star turn of the evening, and brought us numbers of letters from Dealers in other parts of the country who are following out a similar plan of giving Talking Machine Concerts. Their customers are invited to hear the latest Edison Record offerings and developments in Sound Reproduction, resulting in old customers becoming re-interested and increased sales for the Dealer.

Phonograph, Talking Machine, and Home Recording Societies are springing up right and left as a result of the recent concert mentioned above.

So great was Mr. R. P. Wykes' success with this concert at Northampton that he has followed it up with an Edison Concert, Whist Drive and Dance, which can perhaps be better described in Mr. Wykes' own words:—

"The White Melville Hall, Fish Street, Northampton, was taken on March 20th for the first general gathering of the Northants Talking Machine Society. This is one of the most popular halls in the Northampton district for social gatherings. The large stage in the hall was fitted up and draped with intertwined flags of the English and American nations, Mr. Edison's photograph being given a place of honour in the centre of the stage, with a Standard Phonograph underneath as the chief entertainer of the evening. Another picture below of Mr. Edison in his laboratory at Orange, New Jersey, was of great interest to the people assembled. There was a large company, who were in the jolliest of moods, and who were evidently much pleased with the array of prizes offered for the successful competitors in the Whist Drive.

"The twelve prizes were presented by Miss Eames, of Northampton, with a few appropriate words in each instance. Special attention was paid to a careful selection of orchestral and dance music played on an Edison Machine with the Model "O" Reproducer and a Music Master Cygnet Horn, which so increased the volume that the Machine was heard to perfection in all parts of the hall. The National Phonograph Company sent a phonogram, which was put on the Machine during the evening, extending greetings to all the Company present and wishing that the newly inaugurated Talking Machine Society would become a long and decided success.

The Chairman, Mr. Attack, spoke during the evening of the aims of the Society, and ended up by making suitable comments on the quality of Edison goods, with the wish, which was reiterated by all present, that one of the Edison Company's officials would attend at their next gathering."

Although this Society is only just formed, it is to be much congratulated on its huge success and the number of members it has already brought together. Such gatherings can only result in the greater realization by the public in general of the

value of the Talking Machine as a home entertainer, and in every case directs interested parties to the Dealer's store.

There are two or three Societies already formed in London, and also considerable talk of a select Society being formed at Croydon, and it would be to every Dealer's interest to study the lines followed by these Societies, which in every case are inaugurated by wide-awake Dealers, so that they are able to take advantage of their position in their own particular district.

The chief advantage, to our mind, is that a Dealer is able to present, each month, to a gathering of his customers, every new offering of the Edison Company under the most favourable conditions, so that the best results are obtained. The discussion occasioned by such a gathering of enthusiasts should prove very good publicity to the Dealer, besides giving him the opportunity of introducing new products, such as the combinations, attachments, and Amberol Records, thereby increasing his profits.

The Home Recording feature, unobtainable on any other machine, is an advantage which the Dealer can force home to the extent of selling blanks, recorders, recording horns, etc. Interest in the country is being further awakened by the advertisements of the Edison Company dealing with this feature, which represents a source of income you can easily grip without increasing your present working expenses. Dealers should take the hint!

Thomas A. Edison

JUNE RECORD RETURN GUIDE

After June 1st, 1912, United States M to Z Jobbers may return to the factory for credit under the terms of the current 10 per cent. Record Exchange plan, Edison Amberol and Edison Standard Records listed up to and including the numbers given in the following table:

Grand	Group	AMBEROL STANDARD	
Opera	\$2.00	40044	
	1.50	35021	
	1.00	30047	B-112
Domestic		714	10500
British		12318	14063
French		17116	18174
German		15191	16203
Italian		7515	20615
Hebrew		10008	21023
Spanish		8013	12811
Filipine		8018	21266
Mexican		6142	20373
Portuguese		5093	19490
Argentine		7112	19784
Cuban		None	20711
Porto Rican		8511	None
Swedish		9401	20551
Bohemian		9806	16547
Hungarian		11003	20722
Norwegian		9200	19900
Polish		None	15697
Belgian		None	18480
Danish		None	15800
Holland-Dutch		None	18472
Welsh		12203	12338
Hawaiian		11504	20716
Japanese		None	12826
Chinese		None	12768
Finnish		11556	20728
Russian		11206	20731

Thomas A. Edison

Amberol 1069—Bugle Calls—is a good advertising Record when your doors are open during the hot weather. It is sure to attract attention.



Edison Window Displays



July Display No. 21—Price \$3.00

WHILE sufficiently patriotic in design and coloring to attract attention as an Independence Day showing, this display can be used through-

out the entire month. A neatly colored cut-out of Uncle Sam calling attention to the fact that The Celebrated Edison Phonograph is America's Best for American Homes forms the center of attraction. We desire to call all Dealers' attention to the fact that this particular display requires no fixtures and can be used in a window 3 x 4 feet.

We greatly desire to place the actual material in those Dealers' windows who so far have neglected

placing an order for any of our displays.

It is impossible to judge the appearance of displays by the photographic reproduction. It is impossible to judge the results of window advertising when only used occasionally. Be honest. Do you know of any more effective way of spend-

ing an average of about fifty cents a week on advertising?

There isn't a sign concern in the country that would make up this display singly

for less than seven dollars. Three dollars is the price we ask, standing a loss for your benefit.

The summer months are the best window advertising months. People linger longer and are out in greater numbers than in winter months.

Keep advertising during the dull months and the prospects will flock to you later.

Again we call your attention to the fact that this display can be used by any Dealer having a

window 3 feet deep and 4 feet wide. It requires no fixtures. The price is \$3.00. See that we get your order at once in order to avoid delay.

Canadian Dealers will be sent a special display (not illustrated) on standing or special orders at \$3.00.



July weather means a great many people passing your window. Are they going to look at it? Not unless there is something to attract their attention. Get this Window Display and make them "Stop, look and listen."

HAVE YOUR SENATORS AND CONGRESSMEN HEARD FROM YOU?

IF not, then send them at once your protest against the passage of patent laws that will put your stock of Phonographs and Records at the mercy of price-cutting competition.

About the time the May issue of the PHONOGRAPH MONTHLY went to press, Congressman Oldfield withdrew the series of bills amending the patent laws that he had presented, and introduced a new one that covered the whole subject. The new bill is No. 23417, but it is quite as radical concerning price maintenance as the former ones. The new bill, up to the time of going to press, was still in the hands of the Committee on Patents, which has been holding daily hearings on the subject. Many representatives of big manufacturers all over the country have been taking part in these hearings and presenting arguments why the bill should not be considered.

The response of Edison Dealers to Mr. Dyer's recent letter to the trade has been one of the most remarkable things in the history of this company. Hundreds of dealers have written their Senators and Congressmen and they have been practically unanimous in urging that the present system of price maintenance based upon patents be not interfered with.

Mr. Dyer only aimed to point out the possible effects of the proposed new legislation and to urge Jobbers and Dealers, if they believed in price maintenance, to write to their Senators and Congressmen. He wanted first to know that they did believe in it, and, second, if they did write, to do so in their own language and in a way that Senators and Congressmen would recognize as being genuine and sincere.

Hundreds of Dealers have mailed us copies of the letters they sent to their representatives at Washington. These letters demonstrate that Dealers are thoroughly alive to the situation. Many of the letters are remarkably good presentations of the subject, considering that most of the writers make no claim to literary ability. Even where the letters are not good literary efforts, they show the keen interest of the writers in price maintenance. They ring true in all cases.

Edison Dealers, we want you to continue your interest. If you have not written to your Senators and Congressmen, do so now. In writing say just what you think. Don't worry about not being a good letter writer. Your representative can get your viewpoint just as well from a simple letter of a few lines as from a long and highly polished epistle. In fact, a short letter will best suit your Senators or your Congressmen, so long as it tells them how you feel on this subject. And they really want to know how you feel on all Congressional matters that concern your welfare. They are as anxious to please you as you are to be pleased by them.

To those who have already written we extend our hearty thanks. To those who have not, we express the hope that they will lend a hand and lend it quickly. Write at once.

AMBEROL No. 1069

THOUGH our ideas of patriotism may differ widely there are few red-blooded Americans who do not thrill at the sound of a bugle. There is a defiant boldness in its notes that stirs a responsive chord in every heart, be it of the gray-haired old veteran or of the chubby small boy. Few of us can resist a military parade and many of us have travelled miles to see one.

But not a great number of us have had an opportunity to learn the mysteries of the bugle call. Though the voice is familiar, we do not know the message. And so it remains for the Edison Phonograph to familiarize the American people with this most interesting subject.

Amberol No. 1069 is the first of two Records which together will contain a complete "illustrated lecture" upon the Bugle Calls of the United States Army. Before each call is sounded, its meaning is clearly announced, so that the listener has no difficulty in identifying the various commands.

Instructive and entertaining, the Records are sure to find wide favor throughout the country and should make their way to every home that contains a real live boy—from five to seventy-five.

Thomas A. Edison

The following article was forwarded to us by the Southern California Music Co., of Los Angeles, Cal., in a letter which we quote in part:

"In one of the display windows of the Southern California Music Co., 332-334 So. Broadway, Los Angeles, Cal., there is at present being exhibited one of the earliest tin-foil records made in Tyrone, Pa., in 1878 by Dr. E. O. N. Haberacker. With this tin-foil record is displayed an enlarged photograph of Edison's original Phonograph, of which Dr. Haberacker's instrument is an exact duplicate. These interesting souvenirs of the early attempts at sound reproduction are attracting much attention in the windows of the Southern California Music Co. As a contrast one of the latest model steel cabinet Edison Business Phonographs is displayed with an excellent likeness of Edison examining the machine.

"Dr. Haberacker read one of the first accounts of Edison's success in producing a Phonograph that would talk back, and from the description he made a duplicate, with the assistance of Will L. Ramsey now of Los Angeles. Mr. Ramsey has been totally blind for twelve or thirteen years, and was forced to drop his official connection with the Title Insurance & Trust Co., of Los Angeles. He recently has mastered the intricacies of the typewriter, and now transcribes rapidly to it from dictated matter on the Edison Business Phonograph, and has resumed active business with the Title Co., with which he was associated for many years.

"The tin-foil record now being displayed was presented by Dr. Haberacker as a souvenir to Mrs. F. E. McCullough of Los Angeles, and it was through her courtesy that the public is now viewing a rare curiosity. The record recorded the doctor's voice as he repeated 'Old Mother Hubbard,' and 'Mary Had a Little Lamb.' He first produced

the sound vibrations by the aid of a tallow candle. When the needles struck the paper the smoke would be scratched away, thus showing the sound marks on the paper. It was about this time that Edison announced that he had invented his Phonograph, and his model was then followed by Dr. Haberacker.

"Mr. Ramsey having demonstrated practically the success of typewriting with the aid of the Edison Business Phonograph, another blind operator, E. Wherry Curtis, of Tulare, Cal., upon hearing of it, at once ordered a similar instrument for his own use. With this equipment he will transcribe court testimony as dictated by the official reporter of the Superior Court of Tulare County, Cal."

The letter reads as follows:

"The tin-foil record mentioned, attracted a good deal of attention in our show window on Broadway. I had an enlargement made of one of the little cuts of Edison's first Phonograph, and had it mounted; this in connection with the tin-foil record, and the metal cabinet Edison Business Phonograph, also the picture of Edison looking at E. B. P. as published in the anniversary special catalogue of E. B. P., made an attractive display right up in the center of one of our big windows.

"Allow us to take this opportunity to compliment you on the 'MONTHLY' you are turning out; it is mighty interesting reading and our force of employees in the Talking Machine Department read it every month from cover to cover. You have our name down for a special extra allowance of copies, and we see to it that they are distributed throughout the building where they will do the most good."

Thomas A. Edison

W. R. DORAN of Hempstead, Texas, is an enthusiastic Edison owner—as the following extract from his letter to the PHONOGRAM will show. In our reply, we explained to him that if the Records are kept in the original cartons in which they are shipped, it is unnecessary to rub them before playing them. If however, the Records are continually exposed to the dust, and are left uncovered in racks or drawers, the suggestion is a good one.

"Being the proud possessor of an Edison Amberola, I thought that you may want to hear a line or two from me. I purchased an Amberola during the early part of this year, and now have the four drawers full (100 records), and several in a box on the outside. My selections are the kind that will not play out, and are good at any time, and they are favorites with all that hear them. I have over three hundred of the two-minute records all in a case that a cabinet maker here made for me. With the 110 Amberol records, I now have over 400 records in all.

"I note that with care the gold moulded records last, having had several since you first began making this kind. I never put a record on without first rubbing or polishing it with a piece of red flannel, which rubs off the cloudy appearance that is often found on records. This I think has a great deal to do with preserving them. There are a great many talking machines here, but the Edison is in the majority. The Amberola I have is the only one of that kind in this part of the county, and every one that has seen and heard it, pronounces it as being perfect."

RELATED MERCHANDISE

MANY merchants and particularly the small ones, seem to hold to the idea that their Show Windows must at all times show a sample of every line of merchandise they sell. The result is that their windows are crowded, ill-arranged and not as effective as the windows of those who decide to do one thing at a time and do that one thing well.

There is no objection to showing related merchandise in the same window and this plan oft-times assists in making a more attractive display out of the principal object.

Now let us explain the term "related merchandise." Suppose you decide to use an Edison Phonograph as the center of attraction in your display window.

The proper articles to show in conjunction with it are musical instruments,

sheet music, Records, etc.—things which common sense tells you are "related" to the Phonograph.

When you select a bicycle as the center of attraction surround it with the things that a cyclist uses in addition to the bicycle.

Always try to have one article stand out prominently as the center of attraction.

Change your windows more often and only use one line of "related merchandise" at a time.

It is not good taste or good business judgment to attempt to show a sample line of your entire stock in one continuous monotonous showing.

Edison window displays lend variety to a Phonograph Dealer's displays. Are you using them?

MOVING PICTURE THEATRES

DO you ever go to moving picture shows? What do you think of the near-singers who howl between reels in some theatres? It probably never occurred to you that they were inviting you to sell the manager a Phonograph, but that is the case. You can provide real music in the place of this unfortunate disturbance and incidentally bring the Edison into the public limelight in a very effective way.

You could easily afford to sell the machine on condition that you receive a weekly payment equal to the weekly salary of the present *artist*. In that way you emphasize the financial saving to the manager, because there is no present increase in expense and when he has made his last payment on the machine he has simply to buy a few Records occasionally and he saves the difference between the singer's salary and the cost of the Records. Moreover the Phonograph becomes a permanent possession while he has nothing to show for the salary he has been paying.

After a Dealer has sold a machine to a picture theatre he will have little difficulty in persuading the proprietor to become a regular purchaser of Records, every week or every month. The picture man would not have to buy many each time, but he would need a few new selections just as he must change his films. The advantages to the Dealer of having this regular sale of Records, even though it may not be a large one, are at once apparent.

But if you sell a machine to a picture theatre, don't do what one Edison Dealer did—ship the machine and then proceed to forget it. The editor

of the MONTHLY dropped into a photo-play house not long ago and was horrified by the shrieks of a rattling Phonograph which was grinding out prehistoric tunes from worn-out Records. It was very evident that the picture man did not know how to adjust the machine and that he sorely needed the Dealer's assistance and advice. It certainly would not have taken a great deal of salesmanship to have disposed of some new Records and made that machine thoroughly up-to-date.

Thomas A. Edison

PHONOGRAPHS IN MICHIGAN PRISON

THE prison at Marquette, Mich., is thoroughly up-to-date, in many ways. A co-operative store is maintained on the prison grounds, in which nothing but prison money is used. This is coined especially for the convicts, passing as currency within the confines of the prison yard.

Unusual liberty is given the inmates who, instead of beginning in the lowest grade, start in the highest upon first entering the prison. If the new convict becomes delinquent, he is dropped to a lower grade and must work his way up again.

In consideration of these radical departures from normal prison life, it is not astonishing to know that Phonographs are quite liberally distributed about the place.

With the Phonograph taking testimony in the courts, instead of the usual court stenographer; and in at least one case, entertaining the jurors in a lengthy case, it would appear that the Phonograph will soon become a State institution. However, it is a source of satisfaction to know that the Phonograph is contributing to the cause of humanity by helping to pass the endless hours for the unfortunates who have failed to fit into the scheme of things.

THE EDISON PHONOGRAPH

is the popular instrument for the same reason that popular music is popular—it makes the biggest hit with the biggest crowd

—not only because of its great popular repertoire; not only because of its equally noteworthy classical repertoire; not only because of the true-to-life rendering which the sapphire reproducing point insures; not only because of the Amberol Records, or because it is the instrument on which you can make your own records at home—but, because all these things form a combination which everyone recognizes as the greatest thing in the musical world today—the Edison Phonograph.



Edison Phonographs, **\$15.00 to \$200.00.** Edison Standard Records, **35c.** Edison Amberol Records (play twice as long), **50c.** Edison Grand Opera Records, **75c. to \$2.00.**

(This space for Dealer's name and address)

This month we place Ready-made Ad. Electro No. 30 at the disposal of all Dealers. Those who cannot use the large electro may obtain a cut of the Phonograph by requesting Stock Electro No. 789. Don't forget that we are still offering to supply these Electros to Dealers without cost provided they will "show us" what use is being made of them.

A MARVELOUS INSTRUMENT

WITHOUT mentioning any private business enterprise, and in a most disinterested fashion, it may not come amiss to say a few words for the sound-reproducing machines that have brought music as it is sung and played by great artists into the homes of the people. Under whatever name they go, whether Phonograph, graphophone or talking machine, their development during the past few years has been marvelously beyond all possible expectations of a decade ago. In its experimental stage, the reproduction of the human voice by means of records resulted in little more than a caricature, and for that reason there are doubtless multitudes of people who do not realize what has since been accomplished by persistent, scientific experiment.

As a matter of fact, and without exaggeration, it may be said that the records as they are made to-day represent the actual sound that they reproduce. Within their compass comes the human voice in all its wide range from the highest soprano to the lowest bass, the cornet and other brass instruments, the violin and other stringed instruments, the clarinet and other wood instruments. By them, and with the assistance of the perfected reproducing mechanism, the listener will hear in his own room to an almost complete illusion the music of the opera house, the concert hall and the theatre. He will not hear either mimicry, or a resembling sound; he will hear the actual voice of human being or instrument itself.

It was of course prejudicial to the wide popularization of these instruments that they were put on the market long before they should have left the laboratory of the inventor and experimenter. But now that they have actually reached the goal of perfection, there is no reason why these prejudices should not be removed. They are no longer to be scoffed at and scorned as beneath the appreciation of devotees of high art. They are high art itself, and in their contribution to the pleasures of life they may be counted among the wonders of the age. There are many marvels of the twentieth century, and not the least of these is the sound-reproducing machine, no matter under what trade name it is manufactured and sold.—*Boston Budget.*

Thomas A. Edison

INQUIRIES FROM CHILDREN

EVERY little while we receive an expostulation from some Dealer to the effect that an inquiry forwarded to him for follow-up purposes proved to be written by a child. In the first place, that is not our fault as we have no means of compelling people to state their ages in making inquiries. We pass the letter on to the Dealer in all good faith and expect him to pursue the lead to the best of his ability.

But even granting that some inquiries come from children, is that always cause for lamentation? The easiest way to approach a mother is through her child; if the child is interested enough to write us about the Edison, part of the Dealer's battle is already won for he has a persistent ally in that

home—many will agree that "persistent" is putting it mildly. So, instead of giving up in disgust because the inquirer is youthful, cultivate the child and through it reach the parent.

An enthusiastic youngster can do some wonderful sales work for you in its home and we strongly advocate making a regular practice of gaining the children's interest in arousing their desire for the Edison. They can be made a great factor in your sales campaign, and should not be overlooked in the future.

Thomas A. Edison

COULD THIS POSSIBLY HAPPEN TO ANY OF YOUR CUSTOMERS?

John Toth, of Siegfried, bought a talking machine from J. A. W., the music dealer, of this city, on the installment plan. After making a few purchases Toth failed to come to time with the payments. Several demands failed to make him pay up, but finally he gave as the reason that he could get only one tune out of the machine and that when he desired the "Blue Danube Waltz," "The Hungarian Rhapsody," or the Slavic dances the verdamt machine would continue grinding out the same old air. The explanation was given before Alderman Jones when the hearing in the charge of failing to pay was held. Toth was instructed to purchase the records of the pieces he wanted, the mechanism of the machine was explained and after receiving instruction in producing the canned music he paid the claim and the cost of the prosecution.—*Allentown Chronicle.*

IT does not seem possible that even a competitor's Dealer could be so ignorant of the first principles of salesmanship as to permit a machine to leave his store without instructing the purchaser thoroughly in every detail of its operation.

But even admitting the fictitiousness of this item, it may be well to impress upon Dealers that they cannot be too painstaking in their explanations of the mechanical details of every Phonograph which they sell. In fact, it would be a highly desirable practice, in every case where the new purchaser can conveniently call at the Dealer's store, to insist upon his operating one of the Dealer's machines, in order that his lack of skill may be readily corrected without any unnecessary experimenting at his home. If left to his own devices, the unskillful one may injure his new machine—and then a booster becomes a knocker.

Too much emphasis cannot be laid upon the necessity of having every Phonograph in every home working at its very best every moment, for a poorly adjusted or damaged machine hurts both Record and Phonograph sales. It is an accepted truth in all cases that interest in any object ceases when that object fails to perform its proper function—and the Phonograph is by no means an exception to that rule.

So make a little shop rule that no machine leaves the store unless the purchaser knows how to operate it, and then keep your eye on that machine (figuratively at least) to see that it is kept in good running condition.



New Edison Artists



MILDRED GRAHAM REARDON

Dramatic Soprano



HARVEY W. HINDERMYER

Tenor



MRS. REARDON has the distinction of being the longest retained soloist of the largest Methodist Church in the world—Calvary Methodist Episcopal Church of New York City, where she is now singing for the sixth year. Before coming to New York she was soloist in St. Paul's Cathedral, Buffalo, studying under Andrew T. Webster. Since coming to New York she has studied with Geo. Henschel, Mme. Maatja von Niessen-Stone and Sig. Aristide Franciscetti of Rome.

She has been identified with church, oratorio and concert work, appearing with the Schubert Quartet, and participating in many notable performances. The rare quality of her high and brilliant soprano has gained wide recognition among the musically critical, who have acclaimed her voice as being of unusual range and good in all registers.

Thomas A. Edison

"Seeing the article in the Phonograph Monthly 'An Easy and Effective Way to Demonstrate the Edison,' I thought I would let you know that on April 9th and 11th last at the first annual fair and opening of the new building and lodge rooms of the I. O. O. F., I furnished music in the club rooms of the same. I used a Combination Standard with oak music master cygnet horn and the words of praise for this outfit were worth hearing. I kept a list of those who appeared most interested, and I am pretty sure that I have several good prospects. The enclosed clippings will give an idea of the advertising this gave me."—*Geo. Hart, Clairmont, N. H.*

MR. HINDERMYER is a native of Easton, Pa., but the greater part of his studies were pursued in Philadelphia under the direction of W. Warren Shaw. He has sung in musical festivals, oratorios, concerts and song recitals in all the principal cities east of the Mississippi and has also appeared in many light operas such as "The Mikado," "The Chimes of Normandy," "The Gondoliers" and Johann Strauss' "Die Fledermaus." In 1908 he toured from coast to coast in Panama, giving eight concerts. As soloist of the Cathedral in Philadelphia and of the Calvary Episcopal Church in New York, Mr. Hindermeyer has gained a most enviable reputation as an interpreter of sacred music.

Mr. Hindermeyer's voice is refreshing in its robustness—a quality which so few sweet tenor voices possess. Fresh, unstrained, combining with its rich calibre the delicate nuances of the mezzo voce, it is indeed a most pleasing instrument. Mr. Hindermeyer is a thorough musician, has excellent interpretive powers, that tenderness and delicacy of feeling so necessary to interpretive perfection and a tastefulness and suavity of delivery that are noteworthy.

Thomas A. Edison

Reginald de Koven's great light opera success "Robin Hood" is having a brilliant run at the New Amsterdam Theatre, New York. Why not mention the fact to your patrons and play over Amberol No. 175: Selections from "Robin Hood"? It contains the best pieces in the play—the ones that are making the "hits" to-day.

AMBEROL CONCERT RECORDS

WE have now listed twenty-six Amberol Concert Records and we find that they are continually increasing in popularity. They have been on the market long enough now to establish themselves as permanent features in the Edison line. They have graduated from the experimental stage and we unhesitatingly pronounce them to be unqualified successes. Any Dealer who has failed to take them up because he regarded them as an innovation can no longer afford to forego the profits they assure.

They were designed to catch the fancy of the great mass of people whose taste does not aspire to grand opera, but at the same time revolts at a ceaseless stream of rag-time "hits." Everyone enjoys popular music while it is "popular," but when the hand-organs and itinerant bands begin spreading the joyful tidings broadcast throughout the land, one has a slight tendency to lose interest.

But even the most devoted rag-time worshiper enjoys real music for a change, and therein lies your chance to interest him in the Amberol Concert. If you are going to attempt to sell first-class musical selections to a rag-time fiend, the best way to start is by offering something that is familiar—something that he is almost sure to know. The appeal can be made through the perfection of the performance, and in the case of the Amberol Concert selections the appeal will be a strong one. For they are the work of truly great artists—singers and instrumentalists of the highest rank in the music world to-day. As for the familiarity of the selections, the Concert list presents no difficulties along that line as many of the pieces are old favorites.

So much for the rag-time enthusiast. A real music lover is a far simpler proposition for he is always in a receptive mood. He need but hear the Records to appreciate them and to realize that the pleasure to be derived from them is lasting.

The July PHONOGRAM is a special Amberol Concert number, reviewing the Records listed up to and including that date, and giving a short account of the various artists, together with their photographs. Every Dealer ought to distribute copies among all his customers who own machines with the Amberol attachment.

Go after the Amberol Concert trade. There is money in it for other Dealers—why not for you?

Thomas A. Edison

PROMOTION PLAN

ARE you letting your customers work for you? They would be glad to do so if they realized the reward in store for them. Get them interested in the Promotion Plan and you will increase their enthusiasm for their own Phonographs—and that means added Record sales. Not

only do you get the benefit of the actual sale of the machine to the new customer, but you will naturally become the source of his Record supplies.

The greatest enthusiast is always the new owner—the Phonograph is a novelty and therefore more wonderful and more absorbing than it is when it has been in the home a year or more. The recent purchaser invariably calls in his friends to hear the new marvel, for his machine is always much better than Smith's or Jones' across the street. The way in which to make use of that enthusiasm is to broach the Promotion Plan whenever you sell a machine. Explain it carefully to the purchaser and then enclose Form 1850 and a certificate when you ship the machine.

The scheme is not a theory, but it has been worked successfully by many Dealers. Its chief appeal to the customer is the fact that it offers \$3.00 worth of Records free. That is always an interesting prospect and seldom fails to attract attention, while the fact that these Records cannot be obtained in any other way, refutes any ideas that they are simply old selections which are being disposed of in this way because they failed to sell when placed upon the market. Look up your stock of Form 1850 and start the Promotion Plan going among your customers.

Thomas A. Edison

OLD JEWISH DIALECTS PHONOGRAPHED

SOME unusually interesting records have been added to the Phonographic archives of the Imperial Academy of Sciences in Vienna.

Delegates sent to Jerusalem succeeded in obtaining a collection of various Semitic dialects and ancient Hebrew religious songs. These latter include melodies originating from the period of the Jewish kingdom, which are believed to have been handed down untouched by outside influences. They bear a genuinely Oriental character, but, musically considered, are not of great merit.

Another valuable addition to the archives comes from the Caucasus, in records of various dialects in the Georgian, Armenian, Tartar, and Mingrelian tongues. These will, it is expected, provide rich material for comparative language studies.

Dr. Pospischil, of Olmütz, has done the Academy a great service in gathering together records from scattered Croatian villages in Moravia. These have been found to be absolutely identical with the pure Croatian speech, leaving no doubt that these settlements are of Croatian origin.

Despite their German surroundings, the people have maintained their mother tongue, as well as keeping up various Croatian national customs, including a sword dance.

The Academy's archives already contain nearly fifteen hundred cylinder records, and it is proposed to issue a catalogue of the first thousand shortly. The work has attracted a good deal of attention abroad, and similar Phonographic archives have been started in Rome and Zurich.

Inquiries to a similar end have also come to the Vienna Academy from several other large cities.—*Pall Mall Gazette*.



The Other 13,000



EDISON PHONOGRAPH TOAST MASTER

WILLIAM A. LUCKER, Edison Dealer, in St. Paul, Minn., has sent us newspaper clippings concerning a novel use which has been made of one of his machines. At the annual banquet of the Minnesota State Delta Upsilon Alumni held in St. Paul, the Edison Phonograph acted as toast master, the Record having been prepared with the assistance of Mr. Luckner.

The banqueters were highly pleased with the result of the experiment, and acclaimed the innovation as a great success. In view of the success obtained in this instance, we would suggest to other Dealers that they endeavor to obtain permission from other banqueters of a similar nature to use a machine in the same capacity.

Thomas A. Edison

F. H. WINSLOW, Edison Dealer at Vinalhaven, Me., sent us a program of his Phonograph Concert, given at the G. A. R. Hall on Washington's Birthday. In writing of the incident, he states that an Opera Model was used and that it was so well appreciated that the ladies of the Union Church Society have invited him to give a concert in one of the churches.

Mr. Winslow is to be congratulated upon this effective little advertising "stunt" which will undoubtedly bear fruit. Other Dealers would do well to profit by his example and to take advantage of the first entertainment or concert that is given in their respective home towns.

Thomas A. Edison

THE following letter recently received from George P. Austin of Oxnard, Cal., is published in its entirety in the hope that his experience with the higher-priced Edison machines may refute the erroneous ideas of those Dealers who believe that the demand to-day is for the cheap machine only.

"Enclosed please find a picture of one corner of my Edison department. I sell ten Edisons to one of any other make of machines and two-thirds of my sales are Amberolas and Triumphs. This is a town of thirty-five hundred people and the Southern California Music Company says that I sell more high-priced Phonographs than any small town

Dealer in their territory. I carry a complete stock of American, Mexican and Portuguese Records, and a good many others in the foreign catalogue. I always have on hand at least one of each of the



different styles of your machines, and consider the Edison line the most profitable line of goods that I handle."

Thomas A. Edison

LOST, STRAYED OR STOLEN

THE MONTELIUS PIANO COMPANY of Vancouver, B. C., report that Edison Home Machine No. 382548, which they sold to Gilbert R. Miller of Victoria, B. C., has been taken out of the country, presumably to Seattle or vicinity. Dealers are requested to keep a lookout for the machine and report any information concerning it to that Company.

Thomas A. Edison

A GOVERNMENT department does not make an expenditure without ensuring by careful enquiry and comparison that it is getting the best article obtainable for the purpose required, and it is therefore, a matter of congratulation for the Edison Company that their "Amberola" Phonograph has been selected by the Belgian Government to be used in the Colonial Museum at Terveuren, near Brussels, for reproducing to the public Records which were made in the Congo of native dialect, songs, musical instruments, etc.—*Phono Trader and Recorder.*

Thomas A. Edison

FORM 2207 ON 5 SPECIAL "HITS"

Form 2207 deals with five "Hits"—"My Sumurun Girl," "Hear the Pickaninny Band," "Oh, Mr. Dream Man," "The Gaby Glide"—Winter Garden and "King Chanticleer Rag." Circulate it freely—the Records are sure sellers.

What about that "Opera" Model?

*Read what Charles L. Rice has
to say on the subject :*

"Permit me to say that in my opinion after playing your latest Concert Records on my Opera machine that I have a means of reproducing sound not equalled by any mechanism on the market. The music and singing as recorded and as reproduced by your instrument, the Edison Opera, are satisfying for the most critical and searching; artistic and thoroughly competent musically; human in wonderful degree; exact in reproducing brass tones and the delicate resonance of violin sounding board; astonishing to owners of other machines---of which I am one. I congratulate you on having reached this stage toward perfecting the Phonograph, and I congratulate myself on having possession of the Edison Opera."

This looks as though the "Opera" was making good. Are you pushing it? If not, you are losing time—and money.



New Edison Records



Domestic List August, 1912

THE Edison Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before July 25th, 1912, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on July 24th. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on July 25th. Supplements, Phonograms and Hangers will be shipped with Records. These may be distributed to Dealers after July 20th, but must not be circulated among the public before July 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on July 24th for delivery on the morning of the 25th. Bulletins will be mailed direct to all Dealers from Orange. Jobbers are required to place orders for August Records on or before June 10th. Dealers should place August orders with Jobbers before June 10th to insure prompt shipment when Jobber's stock is received.

Thomas A Edison
INCORPORATED
ORANGE, N. J.

AMBEROL CONCERT—75c each in the United States; \$1.00 each in Canada

MARIE RAPPOLD and Thomas Chalmers! How compelling is the power of the "Barcarole" as it glides from their golden throats to meet the throbbing strains of the orchestra. It is a beautiful song presented in an unsurpassable manner. Another duet of an equally sublime nature is the mingling of de Cisneros' wonderfully sympathetic contralto with the deep, stirring tones of the great Paulo Gruppe's 'cello. It is glorious. Or if one cares for something light, fantastic, there is in the "Lento" all the grace and delicacy of Fairyland in the artistic performance of the Olive Mead Quartet. There is not a really musical person in the country who will not find within him a responsiveness and appreciative understanding as he listens rapturously to these beautiful selections.

28024 Barcarole—"The Tales of Hoffmann" Marie Rappold and Thomas Chalmers

Who does not love the fascinating rhythm of the famous Barcarole? Offenbach's "Tales of Hoffmann" was all the rage when it first appeared and this selection has never lost its great popular favor. We have arranged a superb orchestra accompaniment embodying the exact exquisite introduction which the duet is given in the opera. In their first Edison duet, Mme. Rappold and Mr. Chalmers attain perfect harmony, the beautiful soprano and well-rounded baritone voices blending magnificently in this familiar air. English words by M. Louise Baum; published by G. Schirmer, New York City

28025 Lento from "American Quartette" The Olive Meade String Quartet

The "American Quartette" was composed by Anton Dvorák while the eminent composer was sojourning in America, acting in the capacity of Director of the National Conservatory in New York City, in 1892. This Record presents the gently murmuring Lento, the second movement of the Quartette, which is especially popular in this country where it is a great concert and chamber music favorite. The melody glides easily from 'cello to violin through a delicately woven accompaniment.

28040 O Wert Thou in the Cauld Blast—'Cello Obligato

Eleonora de Cisneros and Paulo Gruppe

Robert Burns' famous poem, set to a beautiful air by Mendelssohn, has long been considered a standard concert song and appears frequently upon the programs of many noted singers. We feel confident, however, that it has never enjoyed a more artistic performance than that given it here by

(Always specify on your orders whether you want Amberol or Standard Records.)

de Cisneros and Gruppe. The magnificent tones of the great contralto's voice are mingled with the deep, sonorous notes of the 'cello as it throbs under the masterly touch of the noted young Dutch artist. The Record is a rare example of perfect harmony and may be cited as a triumph in recording. Piano accompaniment. Published by G. Schirmer, New York City.

AMBEROL—50c each in the United States; 65c each in Canada

1065 Laughing Love

New York Military Band

A bright and catchy instrumental piece which is a great European success and has gained wide popularity here. It is being played by all the leading bands and orchestras for concerts and dances. It is in fact a perfect dance selection and should find its way to every home. Composer, H. Christine; publishers, Jos. W. Stern & Company, New York City.

1066 Ma Curly-headed Babbie

Harriet Bawden

Miss Bawden, a new Edison soprano, presents a charming little negro lullaby familiar to many. Mammy rocks her little curly-headed pickaninny and croons this tender little love song while the orchestra gently soothes the little babe. It is a most pleasing Record. Words and music by G. H. Clutsam.

1067 I'm Afraid, Pretty Maid, I'm Afraid

Ada Jones and Billy Murray

Bringing Berlin again! But he cannot come too often if he continues to write songs like this clever conversational duet which these popular singers so capably perform. The words are comic and the music is of the delightfully tuneful sort which every one immediately whistles and hums. Orchestra accompaniment. Published by the Ted Snyder Company of New York City.

1068 Oriental Rose—"Winter Garden"

C. W. Harrison

The New York Winter Garden is usually associated with rag-time "hits," but the fact that this exquisite melody is one of the greatest successes of the show proves that the idea is mistaken. For this is a beautiful love song of tenderest sentiment, placed in a truly Oriental musical setting of changing rhythmic swing and occasional pizzicato orchestration that is delightful. Mr. Harrison is in fine voice, his beautifully shaded tones and the graceful ease of his performance adding greatly to the charm of the enchanting air. Words and music by Louis A. Hirsch. Publisher, Shapiro Music Publishing Co., New York City.

1069 U. S. Army Bugle Calls—Part 1

Buglers N. Y. Military Band

Our Recording experts had a happy thought recently that there must be a certain number of Americans who would be interested in learning more about the official bugle calls of the U. S. Army. So they produced an official call book, gathered the buglers of the N. Y. Military Band together and procured two Records, of which this is the first. "The Records ought to be in every American home," says an Army officer who heard them, "they are most interesting and instructive." Part I contains the following calls, each preceded by an announcement of its title: First Call; Guard Mounting; Full Dress; Overcoats; Drill; Stable; Water; Boots and Saddles; Assembly; Adjutant's Call; To the Color; Fire; To Arms; To Horse; Reveille; Attention; Attention to Orders; Forward March; Halt; Double Time March and Retreat. Part II will be issued next month.

1070 The Show Troupe at Pumpkin Center

Cal Stewart

Uncle Josh relates his experiences as "Uncle Tom" when he became leading man with the show troupe. When you hear him tell about it, you will regret not having seen the show. Josh also sings a little song about the bill of fare in Heaven.

1071 The Ragtime Goblin Man

Collins and Harlan

Vicious though he may be, the Goblin Man is at least brought to our attention by a most catchy ragtime tune. The "spooky" atmosphere is the excellent work of the trombonist and "traps" who, with the rest of the orchestra, are right in the goblin spirit, while the singers themselves are unquestionably in mortal terror of the phantom. Music by Harry Von Tilzer; words by Andrew B. Sterling. Published by Harry Von Tilzer Music Publishing Co., New York City.

1072 'Tis All That I Can Say

Reed Miller

A distinctly superior composition by Hope Temple, a noted English composer. Mr. Miller's performance could not be bettered; his clear, virile tones and the great power of his voice are magnificent. In the second verse a violin obligato adds to the beauty of the orchestral setting. Words by Tom Hood. Published by G. Schirmer, New York City.

1073 Fireflies

American Standard Orchestra

Styled by its composer an "Idyll" and companion piece to his great, popular success "Glow-worm," this is indeed a gem. Wonderful crashing minor chords, waltz time, a melody floating lightly as the firefly, a 'cello obligato like the musical hum of a honey-laden bee, all add their quota to the charm of the selection. Paul Lincke, composer; Jos. W. Stern & Company, New York City, publishers.

1074 My Sumurun Girl—"Winter Garden"

Walter Van Brunt and Chorus.

The biggest song "hit" in the New York Winter Garden, though very "Broadway" in subject matter, was suggested by the wonderful Oriental pantomime "Sumurun." The melody is decidedly characteristic of the far East but contains liberal ragtime embellishments. Walter Van Brunt gives the cleverest possible interpretation of the great favorite and the chorus assists admirably

(Always specify on your orders whether you want Amberol or Standard Records.)

in producing a perfect effect of stage realism which will be appreciated by those who already "rave" over the song and by those who hear it for the first time on the Edison. Orchestra accompaniment. Music by Louis A. Hirsch, words by Al. Jolson. Published by Shapiro Music Publishing Company of New York City.

1075 As We Parted at the Gate

Harvey Hindermeyer and Donald Chalmers

As a Standard number this sentimental duet has long been a favorite. The enunciation is so perfect that the love story can easily be followed as the well harmonized voices sing the familiar melody. Messrs. Hindermeyer and Chalmers comprise a comparatively new duet team, but their work has already found wide favor. Orchestra accompaniment. Words and music by E. Austin Keith.

1076 Sauerkraut Is Bully Medley

George P. Watson

Mr. Watson in performing this German dialect Record shows marked ability not only as a comedian but as a yodeler. In addition to the encomium upon sauerkraut he relates his experiences as a nurse girl, and they are ludicrous indeed. Orchestra accompaniment.

1077 Y Como le Va—Tango Argentino

Edison Concert Band

The Tango has captured America through its seductive and fascinating appeal to the love of rhythmic tonal expression. The semi-oriental syncopations of the old Spanish measure receive added intensity in their South American development. This favorite Tango selection is recorded here with castanets assisting to produce the real Spanish atmosphere. J. Valverde, composer; G. Schirmer, New York City, publisher.

1078 Take This Letter to My Mother

Will Oakland and Chorus

Will Oakland has sung many familiar ballads, but few of them are more popular than this song of filial devotion. The Record is notable for the almost perfect enunciation of the soloist and the chorus which obtains exquisite harmony in the refrain. Orchestra accompaniment. Words and music by Will S. Hays.

*** 1079 A Night in Venice**

Elizabeth Spencer and C. W. Harrison

It is most delightful to hear artists whose singing is unquestionably done with consummate ease. It is immediately the case with Miss Spencer and Mr. Harrison, both of whom are singers of rare ability. Their clear, pure tones harmonize perfectly in this familiar duet, the graceful easy swing of which is suggestive of the quiet waters of the canals and the silently gliding gondolas. Music by G. Lucantonio; English words by H. Millard. Published by G. Schirmer, New York City.

1080 Movin' Man Don't Take My Baby Grand

Billy Murray and Chorus

One of Ted Snyder's latest compositions that is rapidly gaining well deserved popularity. The rag-time swing is irresistible and opportunities for harmony are all taken advantage of by the excellent chorus which has come to remove the baby grand, while the orchestra just cannot help adding a few extra touches. Words by Bert Kalmar; published by the Ted Snyder Co., New York City.

1081 Passing Review—Patrol

National Guard Fife and Drum Corps

A stirring selection of patriotic airs including a favorite English, Scotch and Irish melody, with bugle fanfares between the numbers, played with excellent approaching and passing effects. The airs are: "Battle Cry of Freedom," "Red, White and Blue," "The Mocking Bird," "Haste to the Wedding," "The Campbell's are Coming," "St. Patrick's Day" besides Bugle Calls.

1082 Lead Me to That Beautiful Band

Stella Mayhew

A romping coon song—but that isn't all. In the first place inimitable Stella Mayhew shouts it; and in the second place, every time the singer mentions a musical instrument we have a solo upon it—be it trombone, cornet, piccolo or clarinet. It is one of the funniest Records we have ever listed and it reflects great credit upon E. Ray Goetz and Irving Berlin, the composers. Orchestra accompaniment. Published by the Ted Snyder Co., New York City.

1083 That Slippery Slide Trombone

Premier Quartet

Invariably a song receives full justice when sung by the Premier Quartet. In this case the singers have almost surpassed themselves, the infectious swing of the piece having its inevitable effect upon their performance. Humming and other delightful effects are greatly heightened by the notoriety necessarily accorded to the trombone. Orchestra accompaniment. Music by Egbert Van Alstyne; words by Harry Williams. Published by Jerome H. Remick & Co., New York City.

1084 Embarrassment

Mildred Graham Reardon

Mildred G. Reardon, one of the best known choir sopranos in this country, has chosen as her first Edison Record, Franz Abt's charming little gem which has long been a favorite. Abt was a most prolific composer and many of his works have stood the test of time, their popularity being due to their flowing, elegant style. The orchestra accompaniment is exquisite. Published by G. Schirmer, New York City.

1085 Romance from "L'Eclair"

Venetian Instrumental Trio

This exquisite melody is familiar to many as the song "Bright Star of Hope," from "L'Eclair" the sparkling comic opera by Jacques Francois Halévy. Its popularity has caused it to be arranged for many instruments, but we are confident that it has never been better performed than by the violin, flute and harp of the gifted Venetian Instrumental Trio. In its very simplicity there is nobility and beauty which strike a responsive chord in every musical heart.

1086 Please Don't Take My Lovin' Man Away

Anna Chandler and Chorus

Miss Chandler has been winning her vaudeville audiences with this song which is the creation of

* This selection will be illustrated on cover of August PHONOGRAM

Albert Von Tilzer, composer of "That Hypnotizing Man" and "Good Night, Mr. Moon." And small wonder, for it has all the ear marks of a popular "hit"—somewhat "raggy," a captivating swing, introducing a snatch of an old favorite air, and wonderful harmony effects in the chorus. Orchestra accompaniment. Words by Lew Brown; published by the York Music Co., New York City.

1087 Shall You? Shall I?**Edison Mixed Quartet**

A sacred song familiar to thousands of church goers has been recorded by this excellent mixed quartet that it might receive all the advantages of beautifully shaded tones and expression. Orchestra accompaniment. Words and music by James McGranahan.

1088 Where the Silvery Colorado Wends Its Way**Irving Gillette and Chorus**

One of the most successful songs in our standard list, this old sentimental favorite is still enjoying wide popularity. The entire song is presented, with a subdued mixed chorus gently humming the dreamy refrain. Orchestra accompaniment. Music by Charles Avril; words by C. H. Scoggins. Will Rossiter, Chicago, is the publisher.

1089 Black Diamond Rag**New York Military Band**

A wonderful dance Record! The dash and swing of this capital "rag" fairly compels one to dance. The spirited performance of this popular band could not be excelled and is in fact the last word in band recording. Henry Lodge, its composer, also wrote "Temptation Rag" (Amberol No. 539). Published by M. Witmark & Sons, New York City.

INTERNATIONAL ASSOCIATION QUARTET

Paul J. Gilbert (first tenor), P. H. Metcalf (second tenor), C. M. Keeler (first bass) and Ed. W. Peck (second bass) form the greatest sacred music quartet in America. They have been singing together ever since 1897 and have in that time sung at nearly all the national gatherings of the great present day religious movements. The quartet has for years been an important factor in the famous summer conferences at Lake Geneva, Northfield and Lake George, and it has added to its laurels the playing of a very prominent part in the gigantic Men and Religious Forward Movement. From the quartet's extensive repertoire we have culled six of the most spiritually significant and musically superb hymns. They are presented without accompaniment, in the same clear, sweet, sincere manner which has made the quartet famous.

AMBEROL—50 cents each in the United States; 65 cents each in Canada

1090 The Church in the Wildwood**The International Association Quartet****1091 Remember Now Thy Creator****The International Association Quartet****1092 What Did He Do?****The International Association Quartet****1093 The Riches of Love****The International Association Quartet****1094 Blessed Is He That Readeth****The International Association Quartet****1095 The Shepherd True.****The International Association Quartet**

STANDARD—35 cents each in the United States; 40 cents each in Canada

10566 Viva la Jota—Spanish Dance**National (London) Military Band**

The brilliant vivacity of this Spanish dance has long made it a favorite abroad where it has been in great demand. The famous British band plays with a snap and dash that could not be excelled. Composer, P. Marquina; publishers, Boosey & Co., London, Eng.

10567 Oh, Mr. Dream Man**Ada Jones**

There seems to be no let up to the demand for Jimmie Monaco's great "hit." It has taken rank with the best of the popular songs and is more than holding its own. Ada Jones also sang the song for our Amberol list and it has proven a "best seller." Orchestra accompaniment. Published by Harry Von Tilzer Music Publishing Co., New York City.

10568 Hear the Pickaninny Band**Walter Van Brunt and Chorus**

The catchy swing of this coon song has proven "too much" for the public for it cannot seem to hear enough of the Pickaninny Band. Walter Van Brunt popularized it on the Edison and he has repeated his performance for the Standard list, with the harmonious assistance of the same chorus. Orchestra accompaniment. Music by Seymour Furth; words by Wm. J. Vandever. Published by Jos. Morris Music Co., New York City.

10569 The Roses, the Robins and You**Harvey Hindermeyer and Donald Chalmers**

A beautiful sentimental song with a dreamy waltz time running through its melody, the selection affords an excellent opportunity for these two singers to demonstrate their really superior ability in obtaining concerted harmony, for their voices combine most happily. Music by Howard T. Googins; words by Ernest B. Orne. Published by the Orne Publishing Co., Portland, Me.

(Always specify on your orders whether you want Amberol or Standard Records.)

10570 Everybody's Doing It Now

Premier Quartet

Irving Berlin's big "hit" was so much in demand among Edison owners that we have placed it at the services of the Standard patrons in the same form in which it was previously listed. Orchestra accompaniment. Published by Ted Snyder Co., New York City.

Foreign List June, 1912

BRITISH AMBEROL FOR JUNE

12446	Regimental Marches No. 1, Brigade of Guards	National Military Band
12447	Meet Me Tonight in Dreamland, <i>Friedmann</i>	Glandon Roberts
12448	Keep on Toddlng Along, <i>Godfrey & Williams</i>	Billy Williams
12449	God Save Ireland, <i>Sullivan</i>	David Brazell
12450	See What Percy's Picked Up in the Park	Rose Hayes
12451	When Your Luck is in, <i>Ellerton & Mayne</i>	Stanley Kirkby
12452	Charge of the Light Brigade, <i>Lord Tennyson</i>	Bransby Williams
12453	March of the Cameron Men, <i>Campbell</i>	T. F. Kinniburgh
12454	Silly Ass, <i>David & Arthurs</i>	Jack Charman
12455	Selection from Iolanthe, <i>Sullivan</i>	H. M. Irish Guards Band

BRITISH STANDARD FOR JUNE

14147	The Crabs Crawl, <i>De Blanc</i>	National Military Band
14148	Yesterday You Called Me Sweetheart, <i>Penso</i>	Thomas Jackson
14149	Joshua-ah, <i>Arthurs & Lee</i>	Stanley Kirkby
14150	Anna Maria	Rose Hayes
14151	I'd Like to Live in Dreamland, <i>Mellor, Gifford & Cooke</i>	Stanley Kirkby & Thomas Jackson
14152	Hooray! It's Early Closing Day, <i>Maurice Scott</i>	Jack Charman

GERMAN AMBEROL FOR JUNE

15241	Mein Traum, Walzer, <i>Emil Waldeufel</i>	Johann Strauss Orchester
15242	In Diesen Heil'gen Hallen, <i>Mozart</i>	Th. Lattermann
15243	Der Negersklave, <i>Moritz Peuschel</i>	Elite Quartett
15244	Einmal möcht' ich mein Elternhaus noch sehen	Max Kuttner
15245	O du Schlimmer, du willst immer, <i>Emil Maiewald & Robert Blum</i>	Grete Wiedecke
15246	Mondnacht auf der Alster, Walzer, <i>Oscar Fetras</i>	Johann Strauss Orchester

GERMAN STANDARD FOR JUNE

16240	Kukekama-Estapo, afrik, Inter., <i>Paul Lincke</i>	Johann Strauss Orchester
16241	Geburtstagsgruss, <i>Gustav Schönwald</i>	Elite Quartett
16242	Fiedel und Brumm bass, <i>Hermann Wesseler</i>	Grete Wiedecke
16243	Emil mir juckt's, <i>Richard Sell & Edmund Ponischil</i>	Johann Strauss Orchester mit Chor
16244	Komm doch nach Haus, <i>Willy Bredschneider</i>	

SPANISH AMBEROL FOR JUNE

8060	El Diablo en el Poder—Romanza—"En mi ausencia," <i>F. A. Barbieri</i>	José Francés
8061	La Paloma—Habanera, <i>S. Iradier</i>	Alicia del Pino

SPANISH STANDARD FOR JUNE

21291	El Juramento—Dúo—"¿Es el desdén acero?" <i>J. Gastambide</i>	José Francés, y Alicia del Pino
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EDISON REPRODUCER PARTS, MODEL "O"

		List.	Net.
20603	Diaphragm with Crosshead.....	\$.50 each	\$.25
20482	" Gasket.....	.20 "	.10
20478	" Steel Washer.....	.10 "	.05
20479	" Paper Washer, Plain.....	.25 doz.	.12½
20480	" " Cupped.....	.25 "	.12½
20481-N	" Clamping Ring.....	.75 each	.37½
3286	Reproducer Weight (with Stop Pins, Limit Stop and Centering Screw Bearing).....	1.50 "	.75
20820	Swivel Plate and Shaft.....	1.00 "	.50
21136	" " Indicator and Pointer.....	.35 "	.17½
20510	" " Knob Pin.....	.05 "	.02½
20470	" " Centering Screw.....	.15 "	.07½
20629	" " " Lock Nut.....	.05 "	.02½
20797	" " Springs.....	.10 "	.05
20483	" " Shaft Bearing.....	.20 "	.10
20484	" " " Nut.....	.05 "	.02½
20594	Reproducer Buttons (2 and 4 Minute) and Arm.....	3.00 "	1.75
20778	" Button Arm Knuckle with Connecting Link and Wire.....	.35 "	.17½
20599	" " " Screw.....	.05 "	.02½
20601	" " " Pin.....	.05 "	.02½
3296	" Weight Limit Screw.....	.05 "	.02½
219	" " Hinge Screw.....	.05 "	.02½
20696	" " Swivel Hinge.....	.25 "	.12½

In the May issue we cautioned Dealers to address all mail intended for this company to Thomas A. Edison, INCORPORATED. Any letter simply addressed to Thomas A. Edison goes to Mr. Edison's laboratory and is then opened and re-directed to the person for whom it is intended. Every bit of that work is an unnecessary waste of someone's time.

But that which concerns the Dealer most is the delay which is frequently caused by this process. Investigations of complaints that orders were not filled promptly, or requests were not complied with immediately, have frequently shown that the letter had found its way to the department via the laboratory.

It doesn't take long to write "Inc.," but it takes time to repair the deficiency.

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynolds.

CAL., Los Angeles—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
 Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

D. C., Washington—E. F. Droop & Sons Co.

GA., Atlanta—Atlanta Phonograph Co.
 Waycross—Youmans Jewelry Co.

IDAHO, Boise—Eilers Music House.

ILL., Chicago—Babson Bros.
 Lyon & Healy.
 James I. Lyons.
 Rudolph Wurlitzer Co.
Peoria—Peoria Phonograph Co.
 Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Sioux City—Harger & Blish.

MAINE, Bangor—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Eastern Talking Machine Co.
 Iver Johnson Sptg. Goods Co.
 Pardee-Ellenberger Co.
Lowell—Thomas Wardell.

MICH., Detroit—American Phono. Co.
 Grinnell Bros.

MINN., Minneapolis—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
 Koehler & Hinrichs.

MO., Kansas City—J. W. Jenkins' Sons Music Co.
 Schmelzer Arms Co.
St. Louis—Silverstone Talk. Mach. Co.

MONT., Helena—Montana Phono. Co.

NEB., Omaha—Shultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Newark—Edisonia Co.
Paterson—James K. O'Dea.

N. Y., Albany—Finch & Hahn.
Buffalo—W. D. Andrews.
 Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.

New York City—Blackman Talking Machine Co.

J. F. Blackman & Son.
 I. Davega, Jr., Inc.
 S. B. Davega Co.
 Greenhut-Siegel-Cooper Co.
 John Wanamaker.

Oswego—Frank E. Bolway.

Rochester—Talking Machine Co.

Syracuse—W. D. Andrews.

Utica—Arthur F. Ferriss.
 William Harrison.

OHIO, Cincinnati—Rudolph Wurlitzer Co.

Cleveland—Laurence H. Lucker.

Columbus—Perry B. Whitsit Co.

Newark—Ball-Fintze Co.

Toledo—Hayes Music Co.

OKLA., Oklahoma City—Schmelzer Arms Co.

OREGON, Portland—Graves Music Co.

PENNA., Philadelphia—Louis Buehn & Bro.
 C. J. Heppe & Son.
 Lit Brothers.
 Penn Phonograph Co.
 John Wanamaker.
 H. A. Weymann & Son.

Pittsburg—Louis Buehn & Bro.

Scranton—Ackerman & Co.
 Technical Supply Co.

Williamsport—W. A. Myers.

R. I., Providence—J. A. Foster Co.
 J. Samuels & Bro.

TENN., Memphis—F. M. Atwood.
 O. K. Houck Piano Co.

TEX., Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—L. Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Eilers Music House.
Spokane—Graves Music Co.

WIS., Milwaukee—Laurence McGreal.

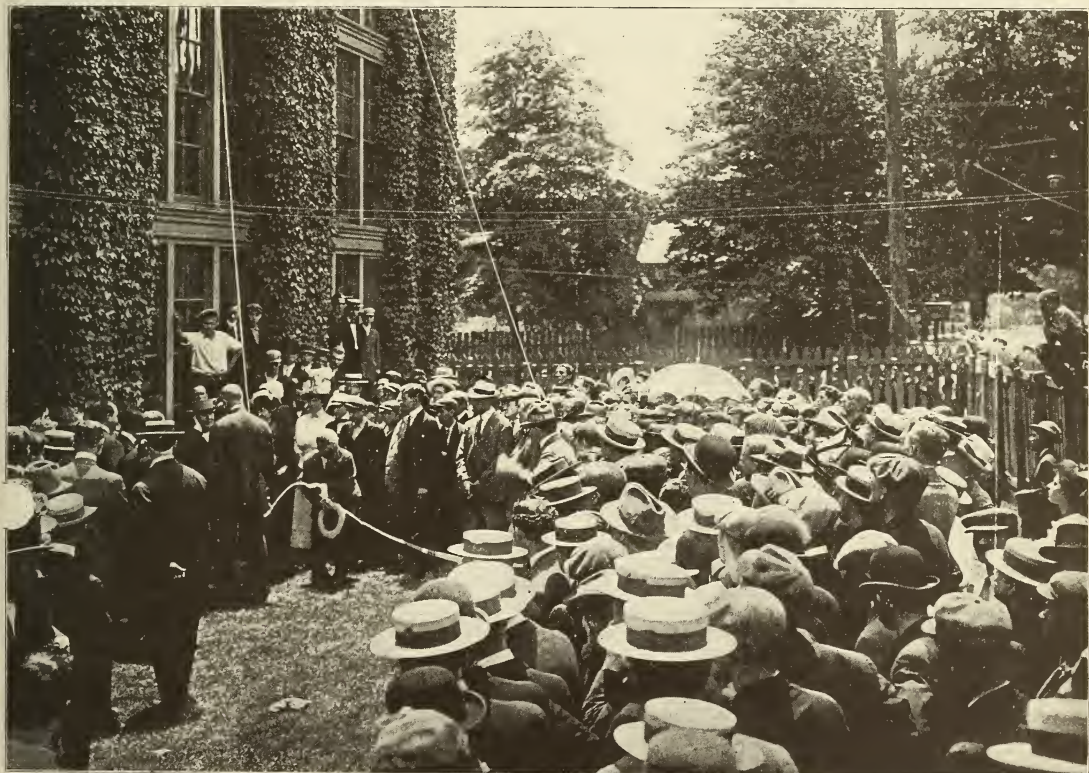
CANADA, Quebec—C. Robitaille.
Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd.
 Babson Bros.
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The EDISON PHONOGRAPH MONTHLY

VOL. X

July, 1912

No. 7



ON Monday, June 24th, Mr. Edison was presented with a handsome flag by the Edison Electric Illuminating Company of Boston. The picture shows Mr. Edison in the act of receiving the flag from W. H. Atkins, General Supt. of the Boston Edison Co., who made a brief presentation speech. (*An account of the flag raising appears on page 9.*)

The EDISON PHONOGRAPH MONTHLY

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THE EDISON PHONOGRAPH MONTHLY

Published in the interests of
EDISON PHONOGRAPHS AND RECORDS

BY
THOMAS A. EDISON, Inc.
ORANGE, N. J., U. S. A.

NATIONAL PHONOGRAPH CO., LTD., VICTORIA ROAD, WILLESDEN, LONDON, N. W.
THOMAS A. EDISON, LTD. 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

Volume 10

JULY, 1912

Number 7

THOMAS A. EDISON, INC., WILL NOT BE REPRESENTED AT TALKING MACHINE JOBBERS' CONVENTION NEXT MONTH

C. H. WILSON, General Manager of Thomas A. Edison, Inc., has officially declined the invitations extended to Mr. Edison, Mr. Dyer, himself and other officials of the Company to attend the annual convention of the National Association of Talking Machine Jobbers at Atlantic City on July 1st and 2d. The reasons for this decision are given in the following copy of a letter addressed to J. C. Roush, Secretary of the Association, under date of June 4th:

Orange, N. J., June 4th, 1912.

Mr. J. C. Roush, Sec'y.,

National Association of Talking Machine Jobbers,
Pittsburgh, Pa.

Dear Sir:—

With reference to the invitations extended to Messrs. Edison and Dyer and other officials of this Company to attend the annual Convention of Talking Machine Jobbers at Atlantic City on July 1st and 2d, let us say that we cannot consistently accept such invitations and they are therefore declined.

It has come to our knowledge that you have been conducting a campaign for proxies and that you have invoked support for the alleged reason that this Company, to quote your language—"purposes using every effort to elect an entire Edison ticket . . . a ticket that would be wholly prejudiced in favor of the Edison line."

You state in your letter to Jobbers on this subject that you understand this "on mighty good authority." We challenge you to cite that authority. We also challenge you to name the source and character of any information you may have which tends to support your statement concerning the attitude of this Company in this matter.

It is untrue that we have used or proposed to use or ever had any intention of using any effort whatever to influence the nomination or election of any candidate for any office within the gift of the Association.

Your aforesaid letter also contains the following statement:

"As our interests (meaning the interests of yourself and those to whom your letter was addressed) are 95% Victor, it would be—to say the least—very foolish for us to allow the Edison faction to secure control of the Association, etc."

Are we to understand that your conception of the National Talking Machine Jobbers' Association is that it must be the tool of one of the talking machine manufacturers and that your duty as Secretary is to make the Association the tool of the manufacturer with whom, as you say, 95% of your interests lie? If such is your conception of your duty, and if such ideas are shared by a majority of the Association members, we feel that the usefulness of the Association to its members is at an end.

We hope that the National Association of Talking Machine Jobbers will not become subservient to any manufacturer and that it will continue to serve and promote the interests of its members in an impartial and intelligent manner. However, if your methods are to be endorsed by the Association, we do not feel that any good purpose would be served by the continuance of past relations between that Association and this Company.

We understand that the ticket for which you have been seeking proxies was announced by you as having been selected by the Executive Committee of the Association. We have seen a letter from a prominent member of the Executive Committee in which he states that the Committee has not to his knowledge suggested the names of any candidates to be elected at the annual Convention.

We trust that the foregoing letter makes our position plain and with that belief are sending a copy of it to each member of the Association.

Very truly yours,

(Signed) C. H. WILSON,

General Manager.

In order that the position of his Company may be fully understood by the entire jobbing trade, Mr. Wilson has sent the following letter to all talking machine jobbers in the United States and Canada:

Gentlemen:—

You may perhaps be interested to learn that we have decided not to attend the Annual Convention of the National Association of Talking Machine Jobbers at Atlantic City next month.

Our reasons for this decision are set forth in our letter of to-day to Mr. J. C. Roush, Secretary of such Association. A copy of that letter is enclosed herewith. We also enclose copy of a letter sent out by Mr. Roush to various jobbers seeking their proxies in behalf of a ticket purporting to have been selected by the Executive Committee.

In support of this ticket, Mr. Roush asserts that this Company will seek the election of what he calls an "Edison ticket." We have never had any intention of making any effort whatever to influence the nomination or election of any person to any office in the Association.

Our letter to Mr. Roush states our convictions in the matter and it is probably not necessary to make any additional comment.

Our attitude towards the jobbing trade and its individual members will, of course, remain unaffected by the position we have felt it necessary to take in regard to Mr. Roush's methods of conducting the affairs of the Association.

Very truly yours,

(Signed), C. H. WILSON,
General Manager.

The letter written by Mr. Roush, and referred to by Mr. Wilson in the foregoing communication to Jobbers, is as follows:

J. C. Roush of Pittsburgh,
His Desk.

Dear Sir:—

For just about three minutes I want your undivided attention about a matter that is vitally personal to both you and me.

On mighty good authority, I understand that the Edison Company propose using every effort to elect an entire Edison Ticket at our coming Convention—a ticket that would be wholly prejudice in favor of the Edison Line.

You will recall that for the last two or more years we have had absolutely NO Edison concessions granted our Association, every concession in all that time coming from the Victor Company.

As our interests are 95% Victor, it would be— to say the least—very foolish for us to allow the Edison faction to secure control of the Association and the movement should be nipped in the bud.

Therefore—even though you intend being at the Convention—I want you to sign and send to me at once the ENCLOSED PROXY FOR THE ELECTION OF OFFICERS AND EXECUTIVE COMMITTEE only.

Leave the rest to me.

This is of the utmost importance.

Don't lay this down and forget it—

Sign it NOW and drop it in the mail NOW.

With thanks and warmest regards,

Your sincere

(Signed) J. C. ROUSH,
Pittsburgh.

EVERYONE WANTS EDISON MUSIC

THEY have to know what Edison music is before they will want it though. It is for the Edison salesman to make people acquainted with it; introduce them, in fact, to that great home entertainer. To show how a man can be won over when you strike the right chord, an experienced salesman related the following:—

"He was an acquaintance of mine and we had never met in a business way. One day he happened to mention that as a child he had been fond of a music box, and thought that he would one day get one. I said, 'Oh! the thing for you to get now is a Phonograph.' 'Goodness no!' he said, 'not for anything—I've heard them till I'm sick of the awful things.' 'But,' I replied, 'It may have been some time ago, and there have been such great improvements.'

"I've heard the best of them,' he said, 'and I would not give any of them house room.'

"I saw it was no use pressing the matter and so talked 'music box' to him—tried to get him to come in the store and hear them, but he said he would some time. Later I 'phoned him and tried to get him to come at a specified time, but it was several weeks before I really got him into the store. The music boxes were all right and I did my best to sell them, but though he was interested I could see that it would be a very long time before he would buy. He was just going out the door—I hadn't risked mentioning Phonograph again after his strong denunciation of them, but I thought if he got out it would be weeks again before I could get him in so I ventured—'I have a very fine record on a new type machine. Will you let me play this one record for you before you go?'

"He couldn't refuse me, and I put on the selection. 'Great,' he said, 'Great, I would not have believed such a perfect reproduction possible.'

"Wouldn't you give a good deal to have a machine like that in your home,' I said.

"I should just say so, but the price of that is \$240.00 you say. Utterly impossible for me.'

"Well,' I said, 'I'll play that same record on this \$50.00 instrument.'

"I did so and it showed up so favorably that I played several more. He was getting more and more interested, but even a \$50.00 machine was a big item to him just then. However, I overcame each and every objection he raised and finally sold him the \$50.00 instrument, and he was mightily pleased with it, you bet. You see, it *was* a Phonograph he wanted, not a music box, as he had imagined. But it just shows you how the strongest prejudice against the Phonograph can be changed to enthusiasm for it. And that man a week later brought his uncle in to me. I had a fight to get that sale too—a competitor even boasted to me that he had closed the sale, but I finally did get it—a machine at \$150.00 and a fine lot of records."—*Williams' Echo*, published by R. S. Williams, Toronto, Canada.

Thomas A. Edison

"I am an Edison enthusiast and my candid opinion is that the Edison has no equal. I have had an Edison for about five years and everyone who hears my machine marvels at its purity and clearness of tone production."—*W. F. Heister, Cincinnati, Ohio.*



Edison Window Displays



A Suggestion and Display Material for August

THE suggestion is free—the display material but \$2.00. You cannot accomplish anything without effort.

Some dealers throw up their hands and exclaim "I can't use window trims, I haven't the space." Let us ask, "What effort have you made? Have you ever investigated the possibilities of enlarging your show windows?" Instead of issuing a regular window display for August we propose to furnish the three attractive display pieces shown in photo for \$2.00. We do not want one of the 13,000 to say, "I never had a chance." Every Edison Dealer can use this material to advantage and work out the idea with profit. All Dealers

should realize that by concentrated publicity a healthy demand can be created for Phonographs and Records.

Listen—Here is the idea (as old as the hills) but one of the things that never fails to attract. Use this idea and you'll be surprised how many curious people

there are in your locality who will readily become publicity agents for you.

Give your plate glass the appearance of having been broken directly in front

of the center of a cygnet horn. By getting a few strips of thin scrap glass and glueing them to the inside using soap to mark other irregular cracks you can easily arrange the broken effect.

Arrange the display material as shown, place a Record on the machine and run very slowly.

We are prompted to offer this material at such a low cost to ascertain how many Dealers really desire some attractive aids on this order to assist them in arranging an attrac-

tive window. If we find a demand for such material we assure you that we will gladly supply it at the lowest possible cost, illustrating three Records from each month's list.

Decide now to spend \$2.00 for this material and carry out the idea.



A MINNESOTA CLERGYMAN'S ENDORSEMENT OF THE EDISON

LAURENCE H. LUCKER, Edison Jobber in Minneapolis, recently forwarded to us a very interesting form letter. It was written by the Rev. K. Seehuus of Locust, Iowa, to Lee Brothers, Dealers, at Mabel, Minn. Lee Brothers have made excellent use of this unusual and instructive letter in circularizing their trade. They used the pastor's letter—quoted below—with the following introduction:

"Lee Brothers, the local agents for the Edison Phonograph, submit the following opinion of the Rev. Seehuus on the educational value of Phonographs in schools and homes:

"The education of the child is a problem constantly before us. There is a constant conflict between the old and the new methods, as to how this problem should best be solved. The present generation of parents do not seem to be anxious to discard the old for the new. And yet they are forced to admit that the result obtained by more modern methods are proof conclusive that the latter are superior. The present day educator makes use of anything that is offered by modern inventive genius, that promises to lighten his own or the child's task. In this way the child at an early age becomes acquainted with all lately invented time-saving inventions, and learns to make use of them. The type-writer has long been used to teach correct spelling. The moving picture machine is being used to teach geography and physiology. And now the Phonograph has come into recognition as a most excellent means to teach music, and develop the child's ear for sounds. The Phonograph is indeed a most useful addition to the home, and Mr. Edison has a most enthusiastic number of friends among the children. If you wish to give your children a Christmas gift at the same time useful and enjoyable, you cannot do better than to give them a good quality Edison Phonograph. This the writer can say from his own experience, and if you are wise in the selection of your Records, you will never regret the outlay of money. You can get the old Sunday Gospel Hymns, you can get the patriotic war songs, as "The Vacant Chair" and "Just Before the Battle, Mother." You can get excellent band and orchestra selections, bringing music into the homes that were musicless before."

Thomas A. Edison

ARE YOU KEEPING UP WITH THE PROCESSION?

DO you as an individual realize that the selling methods of a few years ago have from necessity been discarded?

New ideas are being developed and improved every day. The customers of to-day seldom ask for what they do not see. They are guided by sight. When they pass your store do they see an inviting attractive display of the Phonograph? Or are you still of the opinion that if the public

desires Phonographs that they will ask you to demonstrate them?

Get this idea out of your mind. You must adopt modern methods. Edison window displays will greatly assist in actually showing the merits of the Edison Phonograph. They are positively the cheapest modern advertising you can adopt. If your show windows are old style and poorly lighted, call in the landlord. Convince him that the modern landlord is anxious to keep his rentals in modern condition. The few dollars more paid for rent will add many dollars to gross sales if you shine out as the bright spot on your street.

Thomas A. Edison

THE DAWG SONG

WHEN we listed the Wagnerian classic "They Gotta Quit Kickin' My Dawg Aroun'" we stated that it was a great political slogan. But little did we dream that the public safety of Auglaize County, Ohio, would hinge upon the identity and ancestry of the pup whose statuesque proportions were incorporated into an electro for advertising purposes. Such, however, is the case and it came about in this way:

And it came to pass that in the city of Wapakoneta, which is in the land of Auglaize, there arose a citizen saying: "Friends deliver unto me the high office of Sheriff of the land, and I will make a covenant with ye that who-so transgresseth the law, him will I pursue with the vicious blood-hounds which are now raging for raw meat in my spacious kennels. And I say unto you that this shall be done free gratis for nothing." And the people shouted as with one voice, saying: "Let us deliver unto this great man the office of Sheriff."

But there arose among them a man of the tribe of St. Mary's which is in the same land, saying: "Behold brethren, ye do that which ye know not. There is in the archives of the land much parchment testifying that the flee-bitten curs of the man of Wapakoneta trace not their lineage through the race of the noble blood-hounds. Moreover, it is set down that the only blood-hounds in the land are at this moment licking their chops in my own back yard. And if ye do but bestow upon me the high office of Sheriff, my trusty hounds will feed upon the thieves of the land."

And then there arose an awful racket, and the man of Wapakoneta gave to the speaker the short and ugly. And they both rushed with a loud noise to the Editor of the Diurnal Parchment who was sore perplexed in his mind, not knowing upon which of the belligerents might fall the choice of the people. And, fearing that if he espoused the cause of the loser he would perforce deposit various portions of his anatomy within the gaping jaws of the blood-thirsty monsters of the successful candidate.

the wily editor ordered his scribes to print both sides of the argument.

Now it came to pass that an Edison Dealer came to the editor, saying: "Print ye this picture of the Houn' Dawg that I may dispense many Records among the people." But the editor lifted up his hands in horror crying: "What would ye? Do I not now stand in peril of my life, surrounded by the ferocious beasts of the warring office seekers? Is not the land rent in twain upon the subject of the Houn' Dawg? Depart thou with thy beaten Kioodle less I turn loose upon thee the only real blood-hounds in the land." And the Edison Dealer departed and the Houn' Dawg electro became a paper weight upon his desk, where it served long and faithfully.

Thomas A. Edison

NEVER FORGOT THE EDISON

YOU may be surprised when I tell you that I have before me two letters dated April 30th and May 31st, 1907, which I have kept even through moving and living in the country with the hope of some day purchasing a machine.

I'm glad to say that since coming back to my old home I have finally purchased from Mr. Wetjen of Richmond Hill, a Triumph Phonograph and am enjoying the music very much, through the kindness and attention of Mr. Wetjen, who has given much information and help so that I can run the machine myself. I have a few fine Records and one blank. It may be that you have printed directions for the blank Records, and if so, would appreciate it very much if you would send the same. In fact, any literature about the Phonograph, as I would like to get out of it all that I can.

If I remember right, I had among the circulars, etc. you sent me at that time, one giving different lists of Records appropriate for different occasions, etc., the same as you have in your May number for Decoration Day. You see I simply waited so long before purchasing, that now I am anxious to be up-to-date with any literature that will help me out."—*H. M. Carner, Richmond Hill, N. Y.*

This letter will bear careful reading by every Dealer for it emphasizes several important points.

Did you note that it was five years ago that Mr. Carner's attention was called to the possibilities of the Edison? The desire to own a Phonograph was awakened at that time and it has never slumbered. Circumstances prevented his fulfilling the desire for a long time, but when opportunity at length presented itself, the wish was gratified. All of which shows that sales are not necessarily lost because prospects do not buy at once. In fact it might pay to dig out your old lists of prospects and tackle those who did not pan out. The circumstances which made the sale impossible then may not exist to-day.

Then observe that the Dealer has devoted considerable time to his customer after the purchase. He has placed Mr. Carner in a position where he feels under personal obligation to him because of the attention and advice which he has received.

It does not take very close figuring to judge the effect of this condition upon future Record sales.

The purchaser is taking up the home recording idea—do you urge it upon every customer? As you already know, we have prepared printed directions for Record making, which every Dealer should be in a position to supply to his customers.

Then in the last paragraph we find mention of special Record lists. Whenever we issue pamphlets upon the subject numerous Dealers ask for them, but many ignore them. The point is that they present Records in a new light—associate them with a new idea and give them a new interest. Many people do not take the trouble to do their own thinking, but are quick to adopt the suggestions of others. A patriotic song or march is merely a patriotic song or march until it becomes part of a Decoration Day or Fourth of July program. Then it derives greater importance and the incentive to buy is much stronger. That is our reason for preparing these special lists and pamphlets, and urging that Dealers distribute them freely among their patrons.

Thomas A. Edison

RECORD RETURN GUIDE FOR JULY

After July 1st, 1912, United States A to L Jobbers, Canadian Jobbers, and United States and Canadian Dealers may return to the factory for credit under the terms of the current 10 per cent Record Exchange plan, Edison Amberol and Edison Standard Records listed up to and including the numbers given in the following table:

Grand Opera	Group	AMBEROL STANDARD	
	\$2.00	40044	
	1.50	35021	
	1.00	30047	B-112
Domestic.....		739	10505
British.....		12328	14068
French.....		17116	18174
German.....		15191	16203
Italian.....		7515	20615
Hebrew.....		10008	21023
Spanish.....		8040	21280
Filipine.....		8018	21266
Mexican.....		6142	20373
Portuguese.....		5093	19490
Argentine.....		7112	19784
Cuban.....		None	20711
Porto Rican.....		8511	None
Swedish.....		9401	20551
Bohemian.....		9806	16547
Hungarian.....		11003	20722
Norwegian.....		9200	19900
Polish.....		None	10708
Belgian.....		None	18480
Danish.....		None	15800
Holland-Dutch.....		None	18472
Welsh.....		12203	12338
Hawaiian.....		11504	20716
Japanese.....		None	12826
Chinese.....		None	12768
Finnish.....		11556	20728
Russian.....		11206	20731

Thomas A. Edison

Amberol No. 1097, Favorite Airs from "Robin Hood" will be a big favorite with everybody. The beautiful songs are excellently presented.



"**H**EREWITH I take pleasure in handing you some pictures showing our Edison Phonograph and Kinetoscope Departments, known as Cook's Toy Theatre.

This bids fair to be a very popular innovation, and though our Kinetoscope only came to the latter part of last week, it is stirring up a great deal of interest.

You certainly have a right to be enthusiastic over the Home Kinetoscope. It is a marvelously simple machine which produces truly wonderful results. I haven't gotten half started yet in the enjoyment of the pictures.

These views were taken before the Kinetoscope arrived. The pedestal which you see in the foreground is a cabinet upon which the Kinetoscope stands. It is 20 inches square and 45 inches high, opening on the right side and containing separate label trays for carbons, slides, and all classes of films, as well as a compartment for the transformer, with switches and cut-out box. I have the current wired directly into this compartment, with connections running out of the top to the Kinetoscope.

The top of this cabinet bears a hinged slab, which has screw adjustment, up and down and side ways, by means of which I can center the picture on the screen. The whole is level and screwed to the floor, and is placed just thirty feet from the screen. The screen is made of a 6 foot opaque window shade with a heavy spring roller. This has been given three coats of aluminum bronze with a black frame as shown, and makes a very superior screen. As you will note, it can easily be rolled out of the way when not in use.

At the right of the Kinetoscope cabinet I have placed an Opera machine and figure on using Records that suit the particular films used. It might look a little bit difficult to talk about operating the Kinetoscope with the left hand while you change Records on the Phonograph with the other, but it is not so much of a trick after all.

I'm just beginning to find the possibilities of combining the Kinetoscope and Phonograph, and judging from the comments of my early audiences, I think it's going to be a hummer. One of my finicky notions I would call your attention to, and that is the fact that my Record shelves are made so that all domestic selections run around the room

hand high and fifty Records to the shelf, making it easy to find any selection at a glance.

The foregoing rather lengthy description I have sent you thinking that it might contain some hints that others might be interested in. I shall be interested to see how other Dealers handle this new proposition."

ROBERT C. PECK, the writer of the above letter is manager of publicity for the A. S. Cook Company of Woonsocket, R. I. The Toy Theatre is under his personal supervision and he is to be congratulated upon the clever manner in which he has combined the Phonograph and the new Edison product, the Home Kinetoscope.

We have reproduced these pictures and Mr. Peck's letter for several reasons. In the first place, several Dealers are going to handle the Home Kinetoscope in addition to the Phonograph, and we wish to call their attention to this manner of combining the two Edison lines so that each helps to exploit the other. Both are essentially for the home, each is in itself a complete form of entertainment, but they combine most happily when properly related to each other.

In the second place, the pictures refute the old cry which we hear so often, that Dealers' show windows are too small to admit of their using the window displays regularly, and that they therefore can make no use of the display material. Here we find various parts of several different displays put to very good employment as part of the wall decorations. It is not at all necessary to operate a toy theatre in order to make a similar use of the display pieces.

It frequently happens that part of the various displays can readily be used in small windows and the remaining part can be used for interior decoration. These parts can often be shifted around to make different combinations from the one display, thus keeping the window interesting all the time.

Moreover, the toy theatre comes right back to the old question of store concerts. You wouldn't think of planting the Home Kinetoscope in your show window and then sitting around expecting it to sprout orders. It is the most natural thing in the world for you to collect a crowd and give free shows in order to arouse general interest in the pictures.

Then why not an Edison Phonograph concert? The same principle applies in each case. One instrument appeals to the ear, the other to the eye, but in neither case is the appeal made merely through the machine itself. On the contrary, it is based largely on the Record or the Film. There are a great many people who associate the Phonograph with nothing but violent shrieks. Others lack imagination, so that the machine itself does not convey any meaning to them—does not suggest its own possibilities. It is for the education of these people that we so strongly urge the store concert.

Thomas A. Edison

GET ALL THE PUBLICITY POSSIBLE

WHEN people begin to talk about your progressiveness your future success depends upon your doing everything possible to keep them talking.

Whatever form of advertisement you may be using can be backed up and made more efficient by linking it with your displays. Good window trims cause talk, and create more publicity in side streets and rural towns than in the city where every plate glass window is scientifically used to further publicity. The power of the show window rightly used is unlimited. It is not necessary that you have a fifty foot front on a crowded thoroughfare. The only essential is continuous and intelligent manipulation.

Mere lack of competition alone doubles the effect of the Dealer's displays who is located in any section where the merchants in other lines are not progressive. Good window displays in these locations transform passersby and customers in to free advertisements. Attract their attention and they will tell the neighbors about you. That's the beginning of an endless chain of mouth to mouth advertising, the sort that's placed many men in the millionaire class.

Brighten up the "face of your store." Get some original ideas into your show windows. Improve your opportunity to buy ready-made Edison Window Displays the cheapest form of real up-to-date display material. The pennies in the till should be kept working that they may produce dollars. A few pennies a day will purchase Edison Displays. Your best partner is beside you. Give the show

window a chance. When are you going to say "I will?"

Thomas A. Edison

THE EDISON FLAG

THE officials of the 1912 Boston Electric Show recently paid a high tribute to Edison's inventive genius and expressed their appreciation of his many contributions to science by requesting him to select the colors for the exhibition. The inventor's choice fell upon green and gold, and these will form the color scheme of the booths and other decorations.

When Edison announced his choice, the Bostonians had two large flags made, each having the name "Edison" in green upon a yellow background. One of these flags will fly from the roof of the exhibition hall during the show. The other was presented to Edison upon the steps of the laboratory at Orange on June 24th.

W. H. Atkins, General Superintendent of the Edison Electric Illuminating Company of Boston; John Campbell, Superintendent of the Special Service Department of the same company and H. W. Moses, Manager of the 1912 Electric Show, made a special trip from Boston to officially tender the good wishes of their fellow-exhibitors. The flag was formally presented by Mr. Atkins and accepted by M. R. Hutchinson of the Edison Storage Battery Company, whereupon it was raised to the top of the laboratory flagstaff.

The Edison Electric Illuminating Company of Boston has adopted the colors chosen by Edison and they will be used by that company in the future whenever opportunity permits. The entire incident is a source of great personal gratification to the inventor who was highly pleased by the numerous expressions of good will and appreciation.

Thomas A. Edison

IN our March Record list we announced "Mine" (Amberol No. 9036) a ballad by Alfred Solman.

At that time we said that it was an exceptionally beautiful song which had already gained wide popularity. Now comes the information that the writer received \$15,000.00 for the copyright of this ballad. This is one of the highest prices ever paid for any song, and it only goes to prove the correctness of our theory regarding the artistic beauty of the piece.

Thomas A. Edison

ONE of the very finest records ever issued by the Edison Company is "Vito" (Popper), a 'cello solo by Paulo Gruppe, Concert Amberol No. 28014. The composition, bristling with difficulties, is magnificently played; but it is in respect of the reproduction that we would call particular attention to this remarkable Record. Both solo instrument and piano are reproduced with perfect tonal fidelity; and every owner of an Edison Phonograph should make a point of hearing it.—*Phono Trader and Recorder*.



The Other 13,000



IN HOUSTON

A LITTLE "inside information" concerning the retail store of the Houston Phonograph Co., Houston, Texas. Note the special demonstrating booths, the various models dis-



played—including the "Opera" and "Amberola" and the new steel cabinet Edison Dictating Machine. It scarcely need be said that these people are doing an excellent business for this is the kind of a place that people like to enter. It is well lighted, carries an extensive stock and has the unmistakable signs of prosperity.

Thomas A. Edison

IN PORTLAND

THE Portland Phonograph Agency, Portland, Me., is under the management of E. B. Hyatt. The notable features in the accompanying



photograph of a portion of the store are the well-

stocked Record shelves—they use the tray system—and chairs arranged for a concert. Observe the manner in which printed matter is kept in the little cases fastened to the backs of the chairs—it is not only a very neat arrangement, but is sure to keep the literature before the eyes of the prospects. Mr. Hyatt gives outside concerts as well as recitals in his own store.

Thomas A. Edison

IN JERSEY CITY



WILLIAM RICKER of Jersey City, a great booster of Edison products, offers this suggestion for a "Sane Fourth." Even the wheels are gayly colored with bunting and the numerous flags give the machine a festive air which is bound to attract attention. But, regardless of the flags, the sight of a Phonograph out on a "joy ride" is sufficient to arouse curiosity in any quarter.

Mr. Ricker is a wide-awake Dealer, a good advertiser and does not figure among the "hard times" members.

Thomas A. Edison

F. W. PEABODY who owns stores in Portsmouth, N.H., Haverhill and Amesbury, Mass., is having excellent success with the Opera Model. He has found that all it needs is proper presentation to insure its popularity, and with his usual good judgment, he is doing the necessary boosting.



New Edison Artists



HARRIET BAWDEN

Soprano



IN Miss Bawden we have secured one of the best known concert sopranos in the East. She has for several years been identified with that which is highest and best in musical circles, singing in many clubs and choral organizations where her ability has been enthusiastically appreciated.

To her studies under Frida de Gebele Ashforth and Siegfried Behrens, Miss Bawden attributes her very thorough musical knowledge, for her success is in a large measure due to her natural gifts—a charming personality, a refined conception of her art and a proper understanding of dramatic values in song interpretation. She has been soloist of the Church of the Pilgrims in Brooklyn, has held many other enviable positions in prominent churches of New York and Philadelphia, and is at present soprano of the Calvary M. E. Church, East Orange.

Her voice is a clear lyric soprano, which the singer uses to its fullest advantage. Her tones are liquid, flexible and beautifully sustained; her enunciation is excellent.

Thomas A. Edison

THE career of Kathleen Parlow reads like a fairy tale, so many and so great have been the achievements of this young artist. Born in Calgary, Alta., she was taken to San Francisco while still a small child. At the age of five she began playing the violin and at seven, she was giving three concerts yearly. Henry Holmes, her teacher, urged that she go to England, and it was arranged for her to give a concert in London. But

KATHLEEN PARLOW

Violinist



on the day it was to have taken place the little artist lay very close to death.

Recovered health bringing new hope and energy, Miss Parlow worked ceaselessly, finally becoming a pupil of Leopold Auer, one of the greatest of masters, whose practical interest in his pupil enabled her to complete her course of instruction, under which she developed most rapidly.

She has played in London, with the Philharmonic Society, The Queen's Royal Orchestra and the London Symphony Orchestra under Dr. Richter, in addition to giving many recitals; in St. Petersburg she has given no less than ten recitals; while in Berlin she gave eight recitals in six weeks. She has given about seventy-five concerts in Scandinavia, has given fifty concerts in Holland in a year and a half, appearing also in Leipzig, Cologne and performing four times at the Dresden Hof Oper, besides many other cities in Germany, Belgium, England and Russia.

Miss Parlow has delighted many of the world's notables, among them the King and Queen of Norway, Queen Alexandra, the Dowager Empress of Russia, King George and Queen Mary, the Grand Dukes, Michael and Constantine, and many other members of English royalty.

During the last two years Miss Parlow has appeared many times in America, making a tour of fifteen concerts with the Boston Symphony Orchestra, appearing three times with the New York Philharmonic, five times with the Damrosch, and twice with the Russian Symphony Orchestras.

Then there are the Theodore Thomas, Cincinnati, Pittsburgh, Cleveland, Philadelphia and Toronto Orchestras in addition to thirty concerts in Canada.

This is truly an awe-inspiring array of names and places, their significance lying not so much in the mere point of numbers as in realization of the quality of work which these appearances demand. They are convincing proof of the fact that Miss Parlow ranks among the foremost violinists of the day. Temperament, musicianship, technical execution, interpretative supremacy—all are hers, for the young musician plays with dexterous skill and artistic beauty which are enchanting.

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PAUL DUFAULT

Tenor



PAUL DUFAULT was born of French parentage in Quebec, 1872. He became a very well known boy soprano when extremely young and by constant study and a great deal of valuable experience gained in many appearances before large, critical audiences and with a great number of important orchestral, festival and ensemble organizations he has gained the well-deserved reputation of being one of the foremost recital or oratorio artists on the American concert platform.

He has filled numerous engagements with the Brooklyn Institute, the Damrosch Orchestra, Worcester Festival, Russian Symphony Orchestra, Victor Herbert Orchestra, Albany Festival, Springfield Festival, Orange Festival, Quebec Festival and 300th Anniversary, in addition to performing in various important clubs in New York and other great cities through the country. Mr. Dufault is at present the tenor soloist of the Church of the Pilgrims, Brooklyn.

His voice—a strong tenor—is handled with an ease which bespeaks painstaking cultivation and tireless rehearsing. Excellent in quality, it is capable of a great variety in shading and is at all times warm and rich in color. The singer possesses verve, enthusiasm and great artistic comprehension which, together with his faultless diction, makes his acquisition as an Edison artist an event of no little importance to Edison owners.

GENNARO PASQUARIELLO

Neapolitan Comedian



ONE of the most unique triumphs ever attained in the London Hippodrome was the remarkable success of Gennaro Pasquariello, the Neapolitan serenader and comedian. The artist sings only in his native dialect but, to quote the press at the time of his appearance: "Given a good voice—and 'away with you', it really does not matter in the least what language you sing in. Pasquariello was received at the Hippodrome as if every person in the theatre had been familiar with the Neapolitan dialect from the cradle."

Pasquariello made his debut in Naples, 1898, and since that time he has sung in many of the great cities of Italy, France and England where he appeared both in the leading theatres and in the homes of numerous prominent aristocrats.

A most pleasing voice, a spirited vivacious delivery and a sympathetic temperament which is infectious, account in part for the singer's universal popularity.

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HUGH ALLAN

Tenor



HUGH ALLAN, like many other artists, has not confined his musical expression to the voice alone. He was born in Atlanta, Ga., January 20th, 1886. At the age of eighteen he went to Berlin where he studied piano and composition under the famous Scharwenka's. At the same time he entrusted to Richard Lowe, instructor of Emmy Destinn and other great singers, the training of his voice.

Mr. Allan became the accompanist for Victor Maurel, the great French baritone, and later as a protegee of Pasquale Amato, leading baritone of the Metropolitan Opera House, he began the cultivation of the tenor qualities of his voice. He enjoys the distinction of having sung leading baritone roles with the Montreal Opera Company and, later, of making his debut as a tenor at the same place. Subsequently Mr. Allan became a pupil of Massimino Perilli of Naples who is reputed to be the greatest teacher of tenors in the world.

The selections from Guy D'Hardelot with which Mr. Allan makes his Edison debut are well calculated to display the singer's power and his interpretive ability. The range and quality of his voice are also well illustrated, particularly in the latter song.

Thomas A. Edison

SELECTIONS BY REPRESENTATIVE ORGANIZATIONS OF THE NATIONS

WHY not make your next concert an international affair? It can be done very easily by following the program which we suggest below. These various selections, though not all national airs, are highly representative of the music of the various nations and the bands are in several cases the most famous organizations in their respective countries and have acquired world-wide renown.

It is very interesting thus to have at our command the musicians of these different nations in order that we may compare their respective abilities and learn something of the musical tastes of our neighbors. When Records are presented in this way there is more than passing interest in the single selection and it is related by comparison to the other pieces. Prospects will begin to realize that there is something more to the Phonograph than catchy tunes—that it is capable of being used for more than mere entertainment and affords an opportunity for self-improvement and interesting study.

Our tentative program is as follows, but each Dealer may, by consulting the various foreign supplements, arrange one to suit his tastes:

AMBEROL

- America—490** Voice of Our Nation—Medley
U. S. Marine Band
- England—12340** God Save the King
Nat. (London) Mil. Band
- France—17110** Les Houzards
Garde Républicaine Band
- Germany—15060** Des Königs Gerenadiere
Marsch Strauss—Orchester
- Ireland—12392** Moore's Irish Melodies
H. M. Irish Guards Band

- Mexico—6084** La Campana de la Independencia—Marcha
Banda de Artilleria
- Bohemia—9811** Na Prej Pochod
Bohumir Kryl and
His Band
- Portugal—5041** O Coronel e Torres Branco
—Duas Marchas
Banda de Guarda Municipal de Lisbon

Thomas A. Edison

EDWIN BOOTH'S RECORDS

IGNATIUS GROSSMAN, the son-in-law of Edwin Booth, has in his possession one of the most valuable sets of Phonographic Records in the world, for they contain the voice of the great actor himself. Not very long before his death Booth recorded Hamlet's soliloquy, one of Iago's great speeches, and Richelieu's famous "Curse of Rome."

W. H. Ives, of the Edison Company, induced Mr. Grossman to take the Records out of the storage warehouse in which they are carefully preserved, and to play them in his presence. The object of the experiment was to determine whether or not these original Records could be used to make new reproductions—whether the voice could be transferred to the regular master Records. But it was found that the voice, though wonderfully clear and distinct was too faint for recording purposes. There was, however, the same magnificent quality which had made countless numbers set breathless and spellbound until the last echo had rolled away. What a wonderful thing it would have been if the public could once more have heard perhaps the greatest Hamlet of them all moralize upon the evils of inaction, the villainous Iago uttering his poisonous sentences and the great Cardinal defying the mandates of his king.

Thomas A. Edison

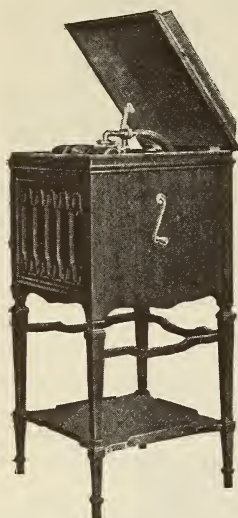
ITALIAN (NEAPOLITAN) RECORDS

PASQUARIELLO'S great success at the London Hippodrome illustrates the power of good music despite the fact that the words are absolutely unintelligible to an audience. The Neapolitan comedian sang every song in his native dialect, but his voice was so excellent and the airs were so catchy that he became one of the great "hits" of the season. His "Peri-Pero" is infectious—the rapid movement of the air and the singer's Lauder-like presentation are charming. These Records too should be played for your customers.

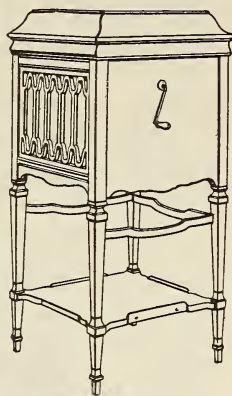
Thomas A. Edison

That Burlesque on the Sextette from "Lucia" (Amberol No. 1107) is one of the cleverest Records ever listed. Words and music are irresistibly funny.

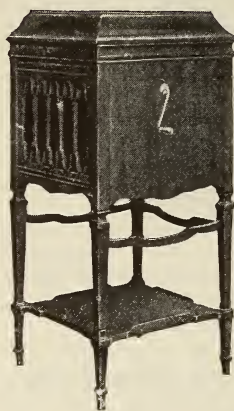
AMBEROLA III



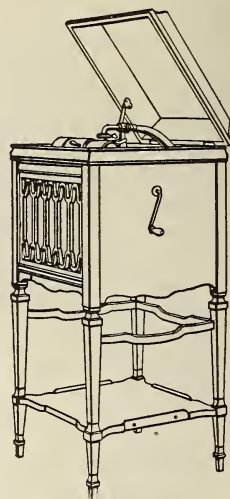
Electro No. 807



Electro No. 804



Electro No. 809



Electro No. 803

WE are now prepared to furnish electros for the AMBEROLA III, the latest of the Edison types. This handsome model will effectually meet the requirements of those who, while desiring a hornless Edison, could not afford the higher priced Amberola B. Its tone is unsurpassable and it is mechanically perfect.

In addition to the cuts shown on this page we can supply a larger set, as follows:

- No. 808 . . Corresponding to No. 807 is $5\frac{1}{4}$ In. x $2\frac{3}{8}$ In.
 No. 805 . . Corresponding to No. 804 is $4\frac{1}{8}$ In. x $2\frac{3}{8}$ In.
 No. 806 . . Corresponding to No. 809 is $4\frac{1}{8}$ In. x $2\frac{3}{8}$ In.
 No. 802 . . Corresponding to No. 803 is $5\frac{1}{4}$ In. x $2\frac{3}{8}$ In.

Always bear in mind that half-tones do not print well in newspapers. Address all requests for these electros to the Advertising Department.



New Edison Records



Domestic List September, 1912

THE Edison Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before August 24th, 1912, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on August 24th. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on August 24th. Supplements, Phonograms and Hangers will be shipped with Records. These may be distributed to Dealers after August 20th, but must not be circulated among the public before August 24th. Jobbers and Dealers may, however deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on September 23rd for delivery on the morning of the 24th. Bulletins will be mailed direct to all Dealers from Orange. Jobbers are required to place orders for September Records on or before July 10th. Dealers should place September orders with Jobbers before July 10th to insure prompt shipment when Jobber's stock is received.

Thomas A Edison
INCORPORATED
ORANGE, N. J.

AMBEROL CONCERT—75c each in the United States; \$1.00 each in Canada

So great has been the success of the Amberol Concert numbers that we are listing four selections this month, three vocal beauties and one glorious violin solo. The last named is the first contribution of Kathleen Parlow, one of the best known and most talented violinists of the day. The renewed interest in "Robin Hood" prompted the listing of "Oh Promise Me," and we are confident that the beautiful old song will never be more perfectly presented than it has been by the great Rappold. Christine Miller adds to her achievements the singing of "Abide With Me" in a new and powerful setting of rare magnificence, and Thomas Chalmers exhibits marked artistic genius in his rendition of two concert gems.

28026 (a) Menuett G Flat Major; (b) Valse Bluette

Kathleen Parlow

Kathleen Parlow's first Edison selection is impressively beautiful, the violin reproducing with a depth and richness of tone which could not be excelled. The graceful Beethoven Menuett, a little gem, is charmingly presented in a most happy vein. The Valse, by Drigo, demands a wealth of difficult execution and every requirement is easily fulfilled by the gifted violinist; but in no sense is beauty ever sacrificed to brilliancy—wherein lies the good taste of the true artiste. George Falkenstein, her accompanist, proves himself a most finished pianist. As a piece of expert recording this Record challenges comparison.

28027 Abide With Me

Christine Miller

Samuel Liddle, a well-known English composer of sacred songs, has put the noble phrases of the beloved old hymn "Abide With Me," in a new musical setting of rare beauty. What voice could be more appropriate to the simple faith and solemn devotion which this song expresses in words and music alike, than the deep, rich contralto of Christine Miller. Inspired by the same vision which stirred its composer, Miss Miller imparts a beautiful significance to her singing of the melody which is amplified by a magnificent orchestra accompaniment. Words by Henry Francis Lyte. Published by Boosey & Company, New York City.

(Always specify on your orders whether you want Amberol or Standard Records.)

28028 (a) Contentment; (b) A Red, Red Rose**Thomas Chalmers**

Concert goers will immediately recognize these two favorites both of which were composed by Frank S. Hastings, a well-known American writer. "Contentment" has a dreamy retrospective tempo which is perfectly suited to its theme. The second selection, more vivacious in import, forms a delightful complement to its predecessor. Both songs are perfectly suited to Mr. Chalmers' voice which the artist handles with his customary skill. Orchestra accompaniment.

28029 Oh Promise Me*Marie Rappold**

"Oh Promise Me" has never lost its popularity since it was first sung in "Robin Hood" in 1890. But the recent revival of de Koven's masterpiece at the New Amsterdam Theatre, New York City, where it was produced with an artistic and elaborate perfection never before attained, has led to a still greater appreciation of the beauties of Allan-a-Dale's charming love song. A carefully arranged orchestration forms a delightful setting for Mme. Rappold's bell-like tones as they glide through the familiar strains. It is a beautiful Record. Words by Clement Scott.

AMBEROL—50 cents each in the United States; 65 cents each in Canada

1096 Father Rhine March—"Miss Loreley"**Edison Concert Band**

A lively march from the German operette "Fraulein Loreley" by Paul Lincke, who will be long remembered as the composer of the wonderfully popular "Glow-worm." The spirit and dash which our band puts into its performance make this a captivating selection.

1097 Favorite Airs from "Robin Hood"**Edison Light Opera Co.**

The great revival of Reginald de Koven's "Robin Hood" was one of the events of the season. New York was captivated by the beauty of the familiar songs, seeming to re-awaken to a realization of their artistic merit. Our pot-pourri includes the introduction and opening chorus, the exquisite duet between Maid Marian and Robin Hood, Little John's masterpiece "Brown October Ale," "Tinkers' Song" by the sheriff and tinkers, and the finale by the ensemble. Our Light Opera Company presents the selections with a snap and dash which will bring joy to the hearts of those who love "Robin Hood." Orchestra accompaniment. Libretto by Harry B. Smith.

1098 Lady Angeline**Campbell and Gillette**

Do you remember the great "hit," "Baby Rose?" This gliding, sliding coon song originated in the fertile imagination of the same George Christie. Campbell and Gillette, with this captivating subject to work upon, are at their very best. Orchestra accompaniment. Words by Dave Reed; published by M. Witmark & Sons.

1099 Come Back to Playland with Me**Manuel Romain**

One of the catchiest sentimental songs which has been written for a long time, its slow waltz time permits of an especially beautiful orchestra accompaniment. Mr. Romain has just returned from Europe and shows the result of very effective study for he was never in better voice. Words and music by Maud Lambert; published by M. Witmark & Sons, New York City.

1100 U. S. Army Bugle Calls—Part 2**Buglers of the N. Y. Military Band**

This Record completes the Bugle Calls, the first half of which were listed on Amberol 1069, and like the first selection, has been very favorably commented upon by a number of Army officers. The following calls are presented: Call to Quarters, Taps, Mess, Sick, Church, Recall, Issue, Officers' Call, Captains' Call, First Sergeants' Call, Fatigue, School, The General, To the Rear, March, Commence Firing, Cease Firing, Fix Bayonets, Charge and Tattoo.

1101 Just a Plain Little Irish Girl**Lottie Gilson**

Lottie Gilson's innumerable friends were shocked to learn of her recent death in New York. "The Little Magnet" never lost her hold upon the public. This is one of her last Records for the Edison and will be prized for that reason. It seems hard to realize that the old, familiar voice will be heard no more. This song, always a great favorite with her, was written by Wm. Cahill. Orchestra accompaniment. Published by F. B. Haviland Publishing Co. of New York City.

1102 I'll Take You Home Again, Kathleen**Will Oakland and Chorus**

Will Oakland is at his best when singing old favorites such as this ballad by Thomas P. Westendorf. A quartet comprising Bieling (1st tenor), Murray (2d tenor), Porter (1st bass) and Hooley (2d bass), adds beautiful humming effects in the verse and obtains excellent harmony in the chorus. Orchestra accompaniment.

1103 Baby Mine**Elizabeth Spencer**

A sweet little song perfectly suited to Miss Spencer's smoothly flowing voice, sung at her very best. It is a sort of lullaby, telling of daddy's return from the sea, the song and its presentation making a most delightful selection. Orchestra accompaniment. Music by A. Johnston; words by Dr. Chas. Mackay.

1104 Moonlight Dance**American Standard Orchestra**

A delicate, graceful, fairy-like dance, suggestive of elves and goblins tripping through scintillating moonbeams, to the fanciful melody of hidden players. It was written by Herman Finck, composer of the celebrated "In the Shadows" (Amberol No. 857). Published by Chappell & Company, New York City.

*This selection will be illustrated on cover of September PHONOGRAM.

1105 (a) I Know a Lovely Garden ; (b) Because**Hugh Allan**

Few names rank higher among popular concert composers than does that of Guy D'Hardelot, some of whose works have been sung with great success by numerous famous opera stars. The first song, in its exquisite melody, suggests a leisurely stroll through the "Lovely Garden;" the second is a fervent answer to a time-honored question, placed in a setting of rare beauty and originality. Orchestra accompaniment. Words by Edward Teschemacher; published by Chappell & Co., New York City.

1106 The Star of the East**Anthony and Harrison**

This familiar sacred duet needs no introduction to church goers. Suffice it to say that Anthony and Harrison have sung the selection excellently, doing full justice to its beauty. Orchestra accompaniment. Music by A. Kennedy; words by George Copper. Published by Leo Feist.

1107 Opera Burlesque, on Sextette from "Lucia"**Billy Murray and Mixed Chorus**

Irving Berlin has invented a clever ragtime burlesque on the old familiar sextette from "Lucia," telling of the colored artists who tried to sing the sextette. Screamingly funny, but at the same time very well harmonized and capitably performed. Orchestra accompaniment. Published by the Ted Snyder Co., New York City.

1108 Rye Waltzes—Scotch Melodies**National Promenade Band**

A special selection made for a new dance which is rapidly gaining great popularity. An alternating schottische and waltz time, divided into proper intervals, carries us through the following familiar Scotch airs: "Comin' Thro' the Rye," "There's Nae Luck About the House," "Blue Bells of Scotland," "What's a' the Steer, Kimmer," "Annie Laurie," "Roy's Wife of Aldivalloch" and "Auld Lang Syne."

1109 Good Bye, Rose**Walter Van Brunt**

"Roses Bring Dreams of You," "You Are the Ideal of My Dreams," "All That I Ask is Love"—three great Edison successes composed by Herbert Ingraham, one of the greatest of ballad writers. How strangely significant that the last ballad which he ever wrote should have been this sweetly pathetic little song of farewell, telling of the coming of Winter. Its beauty alone is sufficient to gain wide popularity but its sad association with the composer's death gives the song a deeper meaning. Orchestra accompaniment. Words by Addison Burkhardt; publishers, Shapiro Music Publishing Co.

1110 Two Rubes and the Tramp Musician**Porter and Harlan**

Another of Steve Porter's rube sketches, so many of which have won universal popularity. Two old hayseeds are arguing over a fence when a professional pedestrian (Ed. Meeker) wanders along, armed with a 200 year old Strad which "sounds like new." Excellent local color.

1111 Drifting**Elsie Baker and James F. Harrison**

A very simple but extremely pretty melody, set to a slow waltz time, affords an excellent opportunity for beautiful harmony. Miss Baker and Mr. Harrison, with the artistic appreciation born of true musicianship, have brought out the full beauty of the duet. Orchestra accompaniment. Words and music by W. R. Williams; published by Will Rossiter, Chicago.

1112 (a) Silver Threads among the Gold; (b) Cordelia Polka**William Dorn**

William Dorn, who appears here for the first time as a xylophone soloist, displays remarkable ability, playing the entire first selection with a roll or trill which it is most difficult to attain. In sharp contrast to the familiar old ballad is the Polka with its galloping, accelerated tempo completing a delightful Record. Orchestra accompaniment.

1113 My Rose of the Ghetto—"Louisiana Lou"**Maurice Burkhardt**

"Louisiana Lou" has been delighting Chicago all season, one of its chief claims to fame lying in this great character song which Mr. Burkhardt does to perfection, his dialect being excellent. Starting in a doleful minor key, the lover, gaining courage, changes very effectively to a livelier refrain. Orchestra accompaniment. Music by Ben M. Jerome; words by Donaghey & Burkhardt. Chas. K. Harris, New York City, publisher.

1114 Take Thou My Hand**Edison Mixed Quartet**

Many of us have heard this beautiful sacred plea for guidance admirably sung, but never has its presentation been superior to that given it here. A very subdued orchestra is scarcely audible, except in the introduction and interludes. Music by Ira D. Sankey; words by Julia Sterling.

1115 Because I Love You, Dear**Charles W. Harrison**

An exquisite song of love, its music in perfect accord with the nobility of its sentiment, culminating in a beautiful climax which shows to excellent advantage the power and clarity of Mr. Harrison's wonderful voice. Orchestra accompaniment. Music by C. B. Hawley; words by W. H. Stanton. Published by G. Schirmer of New York City.

(Always specify on your orders whether you want Amberol or Standard Records.)

1116 Scarf Dance**Karel Bondam**

Cecile Chaminade is one of the cleverest and most brilliant pianistes and composers of salon-music. Among her many contributions to music the ballet "Callirhoe" in which the familiar Scarf Dance appeared, is indeed notable. Karel Bondam, a pianist of rare technical skill and temperament, is ideally suited to interpret the vivacious French artiste. The piano records wonderfully in this delightful selection. Published by Arthur P. Schmidt, New York City.

1117 When Uncle Joe Plays a Rag on His Old Banjo**Collins and Harlan**

A wonderful jig-step rag that starts everybody going. The popular team has never done better than in this coon song where their exuberant spirits are given free rein. Of course, Uncle Joe gives us a sample of his ability as a banjoist—and it is no mean ability. Orchestra accompaniment. Music by Theodore Morse; words by D. A. Esrom. Published by Theodore Morse Music Company.

1118 Whistle It—"The Wall Street Girl"**Ada Jones**

"The Wall Street Girl" has captured New York completely, and her success is chiefly due to this great "hit" sung by the star herself. The waltz time and novel whistling effects in the chorus, interlarded with Ada Jones' comments, make a most amusing and entertaining selection. Orchestra accompaniment. Music by Jean Schwartz; words by Al Bryan and Grant Clarke. Published by Jerome and Schwartz Publishing Company.

1119 You're My Baby**Premier Quartet**

A crack-a-jack ragtime romp into which this great quartet of harmony jugglers have put their very best efforts. The air skips around from tenor to bass, with all sorts of humming effects in hot pursuit. Time, tune and talent have formed an invincible combination. Orchestra accompaniment. Music by Nat D. Ayer; words by A. Seymour Brown. Published by Jerome H. Remick & Co., New York City.

1120 Remick's Hits—Medley Overture, No. 12**New York Military Band**

Just as the bell strikes twelve o'clock the graves open and the skeletons emerge to dance the wonderful "Skeleton Rag." Then follows the "Beautiful Doll" in snappy time, after which the lingering waltz time of "Somebody Else Will if You Don't;" then an abrupt change to the whirl of "That Navajo Rag" finally gliding into the beauties of "Moonlight Bay." A wonderful assembly of up-to-the-minute selections, spiritedly played. Jerome H. Remick & Co., New York City, publishers.

STANDARD—35 cents each in the United States; 40 cents each in Canada

10571 Passing Review—Patrol**National Guard Fife and Drum Corps**

A deservedly popular Record containing "Battle Cry of Freedom," "The Mocking Bird," "St. Patrick's Day" and various bugle calls, played with passing and approaching effects. The excellent work of the fifes and drums makes it a stirring selection.

10572 I'd Love to Live in Loveland With a Girl Like You**Walter Van Brunt**

This is unquestionably one of the most popular songs of the vaudeville stage, its catchy waltz time proving irresistible. Van Brunt sings it in capital style, to an orchestra accompaniment. Words and music by W. R. Williams; published by Will Rossiter of Chicago.

10573 Pucker up Your Lips, Miss Lindy**Campbell and Gillette**

Miss Lindy's pucker made a great "hit" when we issued it in the Amberol list—so much so that we have had the same capable singers record it for the Standard Records. Orchestra accompaniment. Music by Albert Von Tilzer; words by Eli Dawson. Published by the York Music Company, New York City.

10574 Mammy's Shufflin' Dance**Billy Murray**

This ragtime coon glide is one of the most popular songs that Billy Murray has sung in a long time. It is a very catchy selection performed in capital style and it is sure to find favor everywhere it is heard. Orchestra accompaniment. Melville J. Gideon, composer. Words by L. Wolfe Gilbert. Will Rossiter of Chicago, publisher.

10575 The Skeleton Rag**Premier Quartet**

Few eccentric ragtime songs have enjoyed the great success that this spooky piece has had. It is extremely clever, beautifully harmonized and performed to perfection by this talented quartet. Orchestra accompaniment. Music by Percy Wenrich; words by Edward Madden. Publishers, Jerome H. Remick & Co.

Foreign List, September, 1912

FRENCH-CANADIAN AMBEROL—50 cents each in the United States; 65 cents each in Canada

11650 (a) Obstination (H. de Fontenailles); (b) Un Canadien Errant, Piano Acc., Paul Dufault

11651 Sais—Tu? (H. de Fontenailles) Piano Accompaniment

Joseph Saucier

11652 (a) Un doux lien (Delbruck); (b) Te Souviens—tu? (Godard) Piano Acc.,

Joseph Saucier

11653 O Canada, Terre de nos Aïeux (Lavallee) Orchestra Accompaniment

Joseph Saucier

(Always specify on your orders whether you want Amberol or Standard Records.)

ITALIAN AMBEROL—50 cents each in the United States; 65 cents each in Canada

7554	Stornelli Montagnoli (<i>Mazzucchi</i>) Orchestra Accompaniment	Gennaro Pasquariello
7555	Carme tu nasciste per me (<i>Capolongo</i>) Orchestra Accompaniment	Gennaro Pasquariello
7556	Peri-Pero (<i>Buongiovanni</i>) Orchestra Accompaniment	Gennaro Pasquariello
7557	Ah! l'ammore che fa fa (<i>DeCourtis</i>) Orchestra Accompaniment	Gennaro Pasquariello

Foreign Records for July, 1912

BRITISH AMBEROL FOR JULY

12456	A Collier's Child, <i>Geddes</i>	Stanley Kirkby
12457	Regimental Marches No. 2	National Military Band
12458	We Must Have a Song About the Isle of Man, <i>Murphy</i>	Florrie Forde
12459	Selection from "Der liebe Augustin," <i>Fall</i>	Alhambra Orchestra
12460	Seaside Swank, <i>David & Lee</i>	Bobbie Naish
12461	The Rosary, <i>Nevin</i>	Sergeant C. Leggett
12462	Let's Make a Night of it To-Night, <i>Glover-Kind</i>	Jack Charman
12463	You Never Know, <i>Castling</i>	Clanden Roberts
12464	Tell Them You're a Londoner, <i>Godfrey & Williams</i>	Billy Williams
12465	Unter den Linden—March, <i>Cresse</i>	Alexander Prince

BRITISH STANDARD FOR JULY

14153	Policeman's Holiday—Two-step, <i>Ewing</i>	National Military Band
14154	Yesterday, To-day and To-morrow, <i>Wright</i>	Albert Crawley
14155	Bom Bom Bom-Bay, <i>Staunton & Flynn</i>	Florrie Forde

GERMAN AMBEROL FOR JULY

15247	Anna, was ist denn mit dir? <i>Fall</i>	Johann Strauss Orchester
15248	"Arie des Deland," <i>Wagner</i>	Opernsänger Paul Seebach
15249	Der Himmel hängt voller Geigen—Duett, <i>Fall</i>	Lucie Bernardo & Opersänger Erich Schroeter
15250	"Das haben die Mädchen so gerne," <i>Gilbert</i>	L. Bernardo and M. Kuttzer

GERMAN STANDARD FOR JULY

16245	Two-step tanst man heut', <i>Gilbert</i>	Johann Strauss Orchester mit Chor
16246	We steht denn das geschrieben? <i>Fall</i>	Mizzi Ceizzler & Walter Jankhuhn
16247	Waldandacht, <i>Abt</i>	Elite Quartett
16248	Fräulein, könn'n Sie links 'rum tanzen? <i>Gilbert</i>	Johann Strauss Orchester

FRENCH STANDARD FOR JULY

18202	La Veuve Joyeuse—Heure exquise, valse, <i>Lehar</i>	Georges Elval
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SPANISH AMBEROL FOR JULY

8062	La Partida—Cancion Espanola, <i>Alvarez</i>	Felix de la Sierra
8063	El Guitarrico—Serenata, <i>Soriano</i>	Jose Frances

EDISON REPRODUCER PARTS, MODEL "R"

		List	Net
20603	Diaphragm with Crosshead.....	.50 each	.25
20482	" Gasket.....	.20 "	.10
20478	" Steel Washer.....	.10 "	.05
20479	" Paper Washer, Plain.....	.25 doz.	.12½
20480	" " Cupped.....	.25 "	.12½
20481-N	" Clamping Ring.....	.75 each	.37½
3776	Reducing Ring with Limit Stop.....	1.00 "	.50
8141	" Screw.....	.05 "	.02½
3778	Reproducer Weight with Standard.....	.80 "	.40
218	" " Limit Screw.....	.05 "	.02½
219	" " Hinge Screw.....	.05 "	.02½
220	" " Swivel Hinge.....	.25 "	.12½
637	" Button and Arm.....	1.50 "	.75
3774	" " Arm Link.....	.05 "	.02½
215	" " " Screw.....	.05 "	.02½

FRENCH-CANADIAN RECORDS

DIG up the French people in your territory and play these French Canadian selections for them. Dufault and Saucier are both very well known singers and their reputations are based upon actual achievements. Their voices are excellent and record very smoothly. The songs themselves are beautiful and will appeal to a great many people through their musical beauty alone—the words are secondary in any song and of little importance to many persons. That sounds like a startling assertion, but did you ever hear of a beautiful poem being set to poor music and then

gaining popularity as a song? But there are innumerable beautiful melodies for which the most inferior words have been written, and yet the songs, through their musical supremacy and despite the words, have won great popularity.

Therefore, although your easiest sales should be found among Frenchmen or people of French descent, any real music lover is a good prospect. Keep these Records "on tap" and play them for your various customers when they come in. If you have kept track of your customers you will know which ones are real music lovers.

Jobbers of Edison Phonographs and Records

- ALA., Birmingham**—Talking Machine Co.
Mobile—W. H. Reynalds.
- CAL., Los Angeles**—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.
- COLO., Denver**—Denver Dry Goods Co.
 Hext Music Co.
- CONN., New Haven**—Pardee-Ellenberger Co.
- D. C., Washington**—E. F. Droop & Sons Co.
- GA., Atlanta**—Atlanta Phonograph Co.
 Waycross—Youmans Jewelry Co.
- IDAHO, Boise**—Eilers Music House.
- ILL., Chicago**—Babson Bros.
 Lyon & Healy.
 James I. Lyons.
 Rudolph Wurlitzer Co.
Peoria—Peoria Phonograph Co.
 Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.
- IND., Indianapolis**—Kipp-Link Phonograph Co.
- IOWA, Des Moines**—Harger & Blish.
Sioux City—Harger & Blish.
- MAINE, Bangor**—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.
- MD., Baltimore**—E. F. Droop & Sons Co.
- MASS., Boston**—Eastern Talking Machine Co.
 Iver Johnson Sptg. Goods Co.
 Pardee-Ellenberger Co.
Lowell—Thomas Wardell.
- MICH., Detroit**—American Phono. Co.
 Grinnell Bros.
- MINN., Minneapolis**—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
 Koehler & Hinrichs.
- MO., Kansas City**—J. W. Jenkins' Sons Music Co.
 Schmelzer Arms Co.
St. Louis—Silverstone Talk. Mach. Co.
- MONT., Helena**—Montana Phono. Co.
- NEB., Omaha**—Shultz Bros.
- N. H., Manchester**—John B. Varick Co.
- N. J., Hoboken**—Eclipse Phono. Co.
Newark—Edisonia Co.
Paterson—James K. O'Dea.
- N. Y., Albany**—Finch & Hahn.
Buffalo—W. D. Andrews.
 Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gleasonville—American Phono. Co.
- New York City**—Blackman Talking Machine Co.
 J. F. Blackman & Son.
 I. Davega, Jr., Inc.
 S. B. Davega Co.
 Greenhut-Siegel-Cooper Co.
- Oswego**—Frank E. Bolway.
Rochester—Talking Machine Co.
Syracuse—W. D. Andrews.
Utica—Arthur F. Ferriss.
 William Harrison.
- OHIO, Cincinnati**—Rudolph Wurlitzer Co.
Cleveland—Laurence H. Lucker.
Columbus—Perry B. Whitsit Co.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.
- OKLA., Oklahoma City**—Schmelzer Arms Co.
- OREGON, Portland**—Graves Music Co.
- PENNA., Philadelphia**—Louis Buehn & Bro.
 C. J. Heppe & Son.
 Lit Brothers.
 Penn Phonograph Co.
 H. A. Weymann & Son.
Pittsburg—Louis Buehn & Bro.
Scranton—Ackerman & Co.
 Technical Supply Co.
Williamsport—W. A. Myers.
- R. I., Providence**—J. A. Foster Co.
 J. Samuels & Bro.
- TENN., Memphis**—F. M. Atwood.
 O. K. Houck Piano Co.
- TEX., Dallas**—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—L. Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.
- UTAH, Ogden**—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.
- VT., Burlington**—American Phono. Co.
- VA., Richmond**—C. B. Haynes & Co.
- WASH., Seattle**—Eilers Music House.
Spokane—Graves Music Co.
- WIS., Milwaukee**—Laurence McGreal.
- CANADA, Quebec**—C. Robitaille.
Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Walitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd.
 Babson Bros.
Calgary—R. S. Williams & Sons Co., Ltd.

The EDISON PHONOGRAPH MONTHLY

VOL. X

August, 1912

No. 8



THIS, undoubtedly one of the most unique pictures in the world, shows Mr. Edison throwing over the first strike in the ball game which constituted part of the program of the Edison Field Day, held July 16th. The camera shows that the inventor entered into the spirit of the occasion with the same vigor which has always characterized his action.

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THE EDISON PHONOGRAPH MONTHLY

Published in the interests of
EDISON PHONOGRAPHS AND RECORDS

BY

THOMAS A. EDISON, Inc.
ORANGE, N. J., U. S. A.

NATIONAL PHONOGRAPH CO., LTD., VICTORIA ROAD, WILLESDEN, LONDON, N. W.
THOMAS A. EDISON, LTD. 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

Volume 10

AUGUST, 1912

Number 8

THE FOUR-MINUTE RECORDER AND NEW SHAVING MACHINE

ON August 1st, 1912, we will begin shipment of the new Home Recording Outfit, consisting of a four minute Recorder, three blank Records and a hand shaving machine. This is the first of our announcements concerning the new Fall line and we are confident that Dealers everywhere are thoroughly alive to its possibilities.

The four minute recorder and the new shaving machine form an addition to the Edison line, the value of which cannot be overestimated. Up to this time the field of exploitation of a great exclusive Edison feature—Home Recording—has been limited to two-minute Records and the cheaper machines. But the wonderful popularity of the Amberol Records and the wide sale of machines which played these selections only, rendered imperative the devising of a four-minute recording apparatus. We have, therefore, been working silently and patiently upon this device for a long time, carefully perfecting every little detail before making any announcement whatsoever. Now, however, we are prepared to place upon the market the only instrument of its kind in the world.

That is a great big fact that every Edison Dealer should nail down and never let it get out of his sight. He has a talking point upon which no other Dealer can meet him. Start talking Home Recording and your competitor has nothing to say.

And there is a good deal to be said on the subject when you once begin to think about it. It is a very reasonable assumption that no family will consider buying a Phonograph unless at least one member of that family is fond of music—and there are very few families in which the love of music, be it ragtime or classical, does not somewhere find existence. Now it is also true that in a vast majority of these music-loving families there is some genius—alleged, budding or in full bloom—that craves an opportunity to startle the world. In fact, there are very few of us who, if we can hum

a tune, scrape it out on the violin, pick it on the mandolin, plunk it on the banjo or bang it on the piano—if we can do any one of these or similar things there are few of us who do not have a modest notion that if we just had the time to study a little we would be excellent musicians. At any rate we are rather proud of our ability and would like to make the most of it.

Home Recording can be made a big feature in this development. The amateur can play or sing into the Edison and it will repeat exactly every fault, great or small. And it is much more trustworthy than the ear of the performer whose attention is centered upon the producing of the sounds and, therefore, fails to note or to retain every minor detail. But the use of the Edison permits the singer or player to abandon himself to the actual performance and then to concentrate all his attention upon the result as it is reproduced by the machine, many times if desired. Records can be made at stated intervals and preserved for the purpose of comparing and noting various degrees of improvement. And the singer or player can work independently of everyone, for the Edison is always ready, never impatient and concentrates absolutely upon the business in hand.

Although this method of self-improvement is available for any person who has a working knowledge of some musical instrument, it is equally useful for the most gifted artist of the professional stage. There is no musical aspirant, great or small, who cannot derive great benefit from this comparative method of study.

And then there is the purely domestic side of the story which appeals to every family—the preserving of the voices of the various loved ones. What wouldn't you give to-day if you could hear the voice of a dearly beloved grand parent, your father, mother, or perhaps a brother or sister who has passed on to the long rest? How interesting

it would be to take that wonderful baby's first classic protests against the injustice of having been born, and then on each succeeding birthday to get out the Record and add a few more lines, the first words, a few sentences, the marvelous nursery rhyme and so on. What a prize that Record would be—and what damning evidence when the callow youth contemptuously declares the Jones baby to be a public nuisance.

The Edison is in truth a vast improvement over the old family Bible idea of keeping the family history in outline, for the Phonograph makes each member of the family a living thing—not a written name. It imparts to these precious household records a vitality which they could obtain in no other way.

The Four Minute Recorder is valuable to the Dealer because it gives him an entirely new line to talk about whenever a customer drops in to his store. Of course, you cannot expect to interest your old customers in the various new Phonograph models as they come out. Having bought one style, they will ordinarily keep that machine for a number of years. But every owner of an Edison is by that fact a prospective purchaser of the new Recorder. Particularly if he has owned the machine long enough for the novelty of its possession to wear off, the Recorder will add a new interest and double the value of his purchase—incidentally it will boost your Record business with him as his interest is reawakened.

As regards the prospective purchaser of an Edison, your sales arguments are greatly strengthened—almost doubled. If he buys an Edison he will be able to derive just twice the enjoyment from it that the purchaser of any other talking machine can derive. Not only can it be made a great help in the study of music and elocution, but it also affords unlimited opportunity for fun and entertainment.

What fun it is to make solos, duets, quartets, instrumental Records, monologues, etc., just in the family circle or amid a goodly number of jovial friends! How the children would enjoy "speaking their pieces" into the Phonograph! We are soon to devise a set of games to be played through the medium of the Home Recorder and they will furnish amusement for young folks and old folks alike. That is why the new device means so much to every Dealer—because he has all these things to talk about in addition to the selling arguments of his competitors. Moreover it is a highly interesting and a most appealing subject which kindles the imagination of the prospect.

Another great feature of the new Four Minute Recorder is the difference in material used in constructing the Record itself. Whereas the old wax Record was rather soft, this new one is quite hard and durable. The only objection to the old

Record was that, after it had been played several times it began to show signs of wear and lost its distinctness. The new composition overcomes this difficulty and makes a very lasting selection which can be played a great many times before showing any indication of faintness. This is a very important point, particularly for musical students and for people who are anxious to preserve the voices of friends or relatives. The former can repeat over and over again any selection which they are particularly anxious to compare and study, while the latter are enabled to hear frequently the Records which they wish to perpetuate without any danger of injuring the naturalness of the tones.

In calling the new product a "Four Minute Recorder" we are apt to think only of its adaptability to machines playing Amberol Records. Not only is this true but it is equally true that the new Records will record four minutes each. Just as the Amberol doubled the playing capacity of the Standard Records these blanks double the recording capacity of the old. The importance of this feature is emphasized to us by numerous requests which we have had for just such a Record. Notable among these was one from the Borrowed Time Club, each member of which has passed the three score years and ten. The writer of this inquiry stated that the "old boys" liked to ramble on so much that they had great difficulty in confining them to two minutes. Doubling the capacity of the Records also has its advantages to musicians and readers who are thus enabled to put an entire selection upon one Record.

But we have not considered another cardinal point in this new device—the Hand Shaving Machine! Many Edison owners did not buy the old two-minute Recorder or if they did buy it, lost interest because they were compelled to take their blanks to the Dealers in order to have them shaved. As a matter of fact a great many Dealers never had a shaving machine in their stores and did not, therefore, make any attempt to push the old Recorder.

But with the new apparatus we offer at a very moderate price, a complete Hand Shaving Machine which enables each owner of the new Recorder to shave the blanks at home, at his own convenience and just as frequently as he wishes. He is independent of every consideration save his own inclination. With a very small supply of blanks he can do an almost unlimited amount of recording instead of rushing to the Dealer's every time he fills the Records.

In the case of the old arrangement, if the Edison owner happened to have a party of friends drop in on him unexpectedly at a time when he had used all his blanks, it was a question of rushing to the Dealer's and having the Records shaved or foregoing the immense pleasures which the Home

Recording affords. The New Shaving Machine permits the host to have his blanks ready at a moment's notice.

The Shaving Machine is an extremely simple affair proven by exhaustive tests to be absolutely dependable, meeting the most exacting requirements. It can be operated by any child as it is simply a matter of turning the mandrel crank and pressing the lever which applies the knife to the Record.

As the Recorder has been designed to fit the speaker arms holding models "C," "H" and "K," we supply an Adapter Ring to fit speaker arms holding models "N" and "O." It is listed as an "extra" at 50 cents.

The complete outfit, consisting of Shaving Machine, Four Minute Recorder and three Blanks, lists at \$8.00.

The various parts are listed individually as follows:

Home Shaving Machine.....	\$4.50
Four Minute Recorder.....	3.00
Shaved Blanks, each.....	.20

For the Opera and Amberola a special Recorder arm and Horn are supplied at \$1.25 and 50 cents each respectively.

We have prepared a special sixteen page booklet "Making Records at Home," illustrating the various new parts and showing the correct position for different forms of recording. Write for Form 2216.

Thomas A. Edison

"ENCLOSED herewith you will find two programs which I think will interest you very much. I wish I could put upon paper the multitude of favorable comments which I have received upon the use of the Amberola for these two affairs so widely different in character. In both instances it saved the expenditure of twenty-five or thirty dollars and gave even better satisfaction than hired musicians would have.

You will note that both of these organizations comprise the very best people whose appreciation means much.

The Amberola was especially appropriate in the memorial service, rendering a quiet dignity to the occasion that could not have been attained without the expenditure of a prohibitive sum for equally satisfactory singers."

The above letter is quoted from Robert C. Peck of the A. S. Cook Company of Woonsocket, R. I., who loaned an Amberola to the Composite Club of Urbridge, Mass., upon the occasion of ladies' night held under the auspices of the Club. The other occasion referred to is the "Council of Sorrow" of the Roger Williams Council No. 8, Order of United American Mechanics, which was held in Woon-

socket. In each instance a printed program contained an excellent list of Records prepared by Mr. Peck. We have said a good deal on this subject in the Monthly from time to time, and it is highly gratifying to find such a wide-awake concern as the Cook Company enthusiastic over the very thing we have been advocating. Not only did the Amberola make many friends on both occasions, but it also was the subject of very complimentary notices in the local papers—always a good boost.

Thomas A. Edison

INGENUITY SELLS AMBEROLA

THE following letter from the Silverstone Talking Machine Company of St. Louis, Mo., shows what a little inventive genius will do towards solving a rather difficult sales problem:

"We desire to advise you that we have sold an Amberola, owing to the fact that we were enabled to arrange the machine to suit the conditions. Mr. Thomas Knoble of East St. Louis has a member of his family whose hearing is defective, and he has asked us if we could arrange the machine so that this person could hear the Records while they were playing for their own pleasure. If so, he promised to buy immediately.

As this may be of some benefit to some Dealer who may have to arrange for the same conditions, we advise how this was done.

A hole about $\frac{1}{16}$ of an inch was bored in the reproducer about one inch from the end, and a thread attached to the same, then a metal connection for the dictating machine was cut down and threaded to fit the hole. A rubber tube being fastened to the end, the individual could listen through the hearing tube, while the machine was playing through the horn. When not being used the small thumb screw could have cut off all sound escaping through the rubber connection. Mr. Knoble advises that the machine works satisfactorily in every way with this arrangement."

Thomas A. Edison

AMBEROLA III BOOKLET

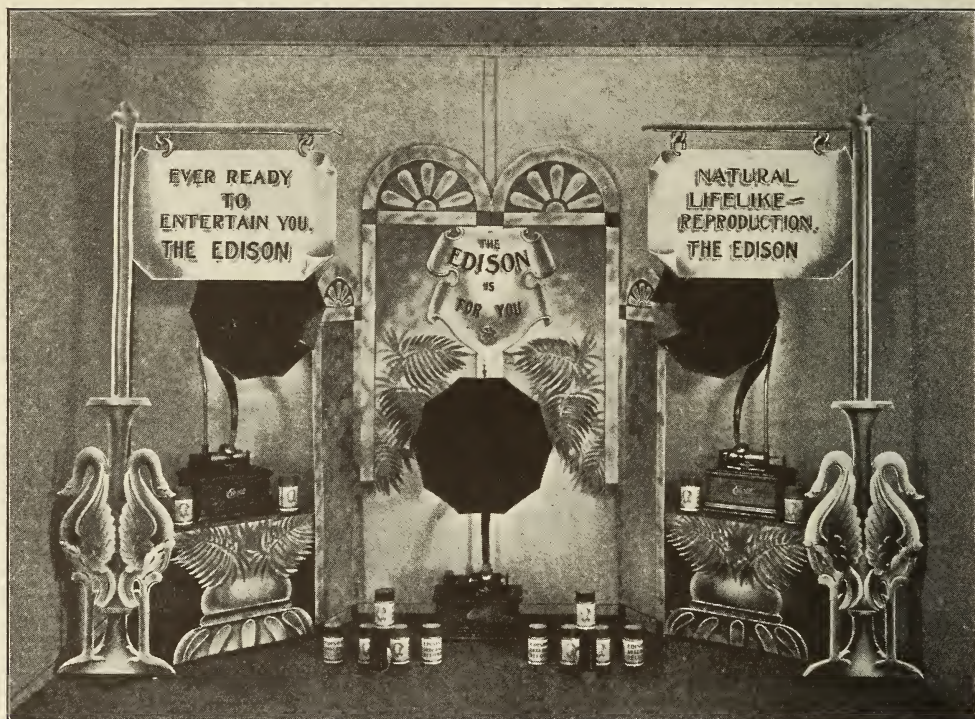
WE have prepared an especially artistic four page pamphlet describing the Amberola III. It is four inches by nine, with a simple, dignified cover, containing a small appropriate drawing. Page two is devoted to a large cut of the new model, showing its chief features to excellent advantage. The remaining two pages contain a detailed description of the mechanism and cabinet. A very attractive two-color border adds to the general appearance of the folder. This booklet is Form 2225.

Thomas A. Edison

Dealers will observe that the September Supplement marked the end of the Standard Record List, as the October Supplement contains only Amberol Records.



Edison Window Displays



EDISON WINDOW DISPLAY—No. 22 A, B, C

IT has been suggested by Dealers and Jobbers that we publish our monthly window displays two months in advance, in order that they may have thirty days to solicit orders and thirty days for delivery. We have decided to give this plan a trial at once. This display No. 22 will be shipped to reach all Dealers who order promptly on or before September 25th, 1912.

Salesmen and Jobbers please note that you have thirty days or more to solicit orders. Give this your attention and increase the sale of Edison Displays.

Description, No. 22A.—The entire setting as shown requires a set of large Edison display fixtures (Price \$9.00). The design is priced as shown at \$4.00 making the price complete with large fixtures \$13.00. This is the outfit to recommend to those having windows nine feet wide or more. Those who now own a set of large fixtures, need only purchase the design as shown at \$4.00.

No. 22B.—Without the two outside sign post the display requires small Edison display fixtures (Price \$5.00). The central design and two pedestal fronts are priced at \$2.50 making the price complete with small fixtures \$7.50. This is the outfit to recommend to those whose windows are six feet wide or less. Those who now own a set of small fixtures, need only purchase the central design and two pedestal fronts at \$2.50.

No. 22C.—For Dealers whose windows are very small we recommend the center screen only (Price \$2.00). It makes a splendid background and will stand alone. No fixtures required.

GENERAL DESCRIPTION

You will note from the previous explanation that this display has been designed in such a manner as to be used in three separate ways. Complete as it is shown, for Dealers who have

large windows (Price \$4.00). The central screen and two pedestal fronts for small service fixture users, at \$2.50 (the two sign posts at either side are omitted) and the central screen only so arranged that it stands alone without fixtures and can be used in windows as small as four feet wide, at \$2.00.

Be sure to designate by the affix A, B or C, which setting you desire.

In coloring this display we have used the best

known airbrush inks in brown, yellow and green, colors that are least affected by sunlight. The result is a rich, harmonious setting, perfectly in keeping with the finish of the cabinets and a setting that any Dealer will be proud to display.

A single display such as this could not be produced for less than \$12.00. Are you not fortunate, to be offered such splendid material at one-third its actual value?

WHERE THERE'S A WILL THERE'S A WAY

THERE isn't a man in business to-day, who has a show window at his disposal that does not realize that he must make some effort to attract trade through intelligent use of the space behind the plate glass. How much he expends in this direction and how attractive his displays are, depend upon his progressiveness.

If he has grit, nerve and ambition he spends enough to really make his productions more noticeable than those of the fellow merchants. By so doing he "corners" the lion's share of the trade in his locality. The larger he grows the more he expends until today the large stores spend thousands of dollars annually to keep their show windows attractive.

But this article deals with the small merchant of limited

capital. The smaller the store the more "time" and less "money" to expend. We propose to offer suggestions each month to this sort of Edison Dealer. The displays we show are those that can be arranged by any Dealer with "time" at a trifling expense. The accompanying photograph shows a setting that is built from the material carried by every Dealer. Surely it is more pleasing and attractive than the average Dealer's present effort.

Here are the simple directions necessary to construct it. Follow them carefully, study the photograph and if successful send us a photo for publication. Improve this setting if you have accessories that will aid you.

The Amberol record cartons are built up by placing a square of 8 in. by 8 in. heavy cardboard between each set of four. A board neatly covered 4 ft. 6 in. long by 4 in. wide rests across the top of these columns. Get your local sign painter to make a sign similar to the one reading "Read the new Edison list" and place as shown. Set the machine on a covered box or pedestal 18 in. high. Fasten a string with weight on end to center of the price ticket and by dropping the weight in the horn the ticket is held in place. Get a sheet of poster board 22 by 28



inches and to this paste the monthly bulletin sheet placing it as shown to hide the box on which machine rests.

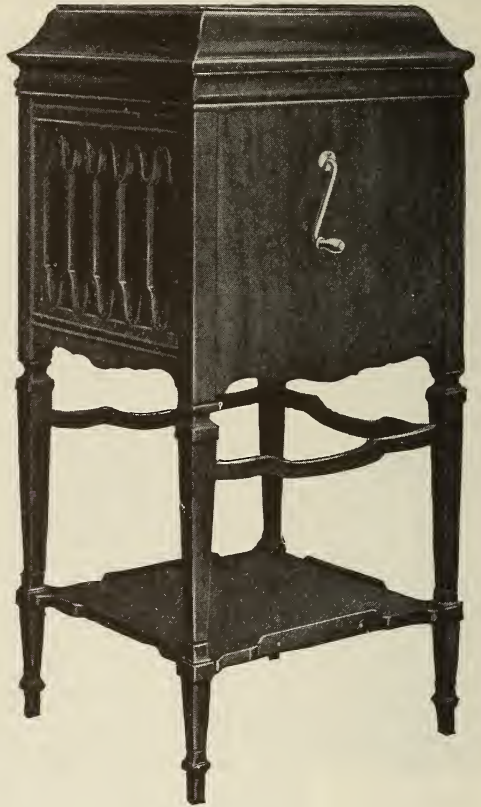
Use the flowers if you see fit, perhaps you can borrow some artificial ones from somebody's spring opening display, or secure asparagus vine from the florist. The green will prove very refreshing and add much to beautify the setting.

Don't you really think this idea is worth trying? Don't you know that it will sell Records?

AMBEROLA III

AMBEROLA EXCELLENCE
MINUS AMBEROLA COST

YOU cannot afford to overlook the newest Edison Model, the AMBEROLA III. It is one of the best selling propositions we have ever offered and is the answer to the problem of obtaining a handsome hornless Phonograph at a very reasonable price. The mechanism is the same as that of the already famous "Opera" model: moving mandrel, stationary reproducer, automatic stop, etc. This machine has the new model "L" reproducer which plays four-minute Records only. The double spring motor operates a direct worm and gear drive, discarding belt and pulleys.



AMBEROLA III

The accompanying cut shows the handsome cabinet of this new model which is finished in mahogany (piano or dull) and golden or weathered oak.

List Price, \$125.00 in the United States; \$150.00 in Canada

See Page 14 of July PHONOGRAPH MONTHLY for Our Electro Offer
Covering the Amberola III

THIS MODEL IS NOW OBTAINABLE FROM JOBBERS' STOCKS



New Edison Artists



ANNA CASE



H. E. HUMPHREY



C. W. HARRISON



MARGARET KEYES

ANNA CASE (*Lyric Soprano*)

THOSE who follow with interest the important events of the musical world are already familiar with the fact that Andreas Dippel in the Spring of 1909, upon hearing Anna Case sing at a Philadelphia musicale was so impressed by her voice that he engaged her at once as a member of the Metropolitan Opera Company of New York. At this time Miss Case was but twenty-one years of age, had received none of the backing which is frequently afforded young singers and had completed her entire musical education in New York. It was therefore no small triumph for this comparatively unknown girl to sing her way into one of the most famous musical organizations in the world.

But to realize that the honor was richly deserved, one need but hear her wonderful voice, soaring to the lofty heights of F, flowing smoothly, sweetly, with never an effort. Blessed with rare personal charm and beauty, Miss Case embodies in her work a boundless enthusiasm, a highly developed artistic temperament and an unusual appreciation of musical values. Her voice, always completely under control, shows the unmistakable effect of intellectual development on the part of the singer; one feels not only the appeal to the senses but is conscious also of a mental stimulus.

Miss Case's extensive repertoire includes roles in "Carmen," "Pagliacci," "Rigoletto," "La Boheme," "Tannhauser," "Lohengrin," "Walkyrie" and other operas, together with a large list of arias, songs, ballads and oratorios. She has sung

in a goodly number of eastern cities where she has been unreservedly hailed as one of the sweetest and most effective singers that these various cities have ever been privileged to hear. Her every appearance has been the occasion of a re-engagement—surely the highest compliment which can be paid to any artist.

Nor does Miss Case suffer one whit by comparison with her more experienced contemporaries of the Metropolitan Company for at a large concert in which she appeared with several of the most famous Metropolitan singers she scored a very complete personal triumph.

Without musical talent of the very highest order, expertly developed, a career such as hers would be an impossibility and it may be safely predicted that with increasing years and wider experience Miss Case is destined to fill one of the greatest places in musical history that the world has ever seen. We therefore believe that the securing of a contract with her is a subject for congratulation not only to this Company, but to every Edison Phonograph owner.

Thomas A. Edison

MARGARET KEYES (*Contralto*)

MARGARET KEYES, one of the most prominent contraltos in this country, began her professional career under circumstances from which the average novice would shrink, for her debut was made in an extended tour of the United States and Canada with Enrico Caruso. But be

it said to the everlasting credit of the then beginner that she won a signal success and was everywhere most enthusiastically received.

She has sung two tours with the Theodore Thomas Orchestra and has also appeared a number of times with the great Boston, New York and Minneapolis Symphony Orchestras. Having sung twice at the famous Worcester Festivals she was prevented from accepting a third successive invitation by a tour abroad.

Miss Keyes has sung in recitals in every important city in the United States gaining a country-wide reputation as a singer of rare ability. Her repertoire is unusually extensive embracing many difficult oratorios and operatic selections for concert work, together with a vast number of French, German, Italian and English songs.

On two occasions she has substituted very successfully for Mme. Schumann Heink, once at St. Louis with the Apollo Club and again at Philadelphia with the Boston Symphony Orchestra. Upon both occasions the press was lavish in its praise of the gifted contralto.

Miss Keyes' great popularity and enviable reputation gain added significance when one learns that she is entirely American taught, having studied under the very capable direction of Hattie Clapper Morris of New York. Endowed with a great natural gift, Miss Keyes has by untiring study developed her voice until it is one of the clearest, deepest and most pleasing that the public is privileged to hear. Of a strongly sympathetic nature, thoroughly devoted to her art, absolute mistress of her wonderful voice, Miss Keyes has personality plus and is indeed the type of successful singer after whom budding young singers would do well to pattern.

This issue announces Miss Keyes' second Edison Record, a beautiful example of her great musical genius and we are confident that the public will receive the announcement with the same pleasure with which we make it.

Thomas A. Edison

CHARLES W. HARRISON (Tenor)

THE thousands of Edison owners who have been captivated by the magnetic voice of Charles W. Harrison will undoubtedly be interested to know something of this gifted young singer's career.

A native of Jersey City, he began his musical education at the age of sixteen, under Leo Kofler. The following year he entered the choir of St. Paul's Chapel Trinity Parish, New York. Up to the past year his work has been confined principally to church singing but, in the short time which he has devoted to concerts and recitals he has gained a pronounced and well-deserved success.

Mr. Harrison has been strongly urged to take up an operatic career, many competent critics agreeing that the quality of his voice is unexcelled by that of any voice which is heard on the stage to-day. He has never in one sense been a professional singer as he has always remained in business, but he is shortly to devote his entire time to music in order that he may gain the rewards which are so justly his.

Mr. Harrison has been engaged as soloist at the Brick Presbyterian Church, Fifth Avenue, New York, and at the Chautauqua summer schools. He has appeared at various times in local performances of light operas and musical comedies, always adding to his laurels upon each occasion.

The voice is notable for its freshness and vividness of tone—it has life, is absolutely free of the deadly monotony of so many tenor voices and responds perfectly to the sympathetic touch of the singer. It has power, but never to the detriment of tonal purity and sweetness. That it has a remarkable range is shown by the fact that he has astounded and delighted many audiences by the consummate ease with which he reaches high D flat in "Cujus Animam." But what need is there to tell Edison owners of the beauties of Mr. Harrison's voice when he has already, in the comparatively short time in which he has been on our staff, gained a popularity second to none?

Thomas A. Edison

HARRY E. HUMPHREY

BORN in San Francisco, Cal., in the late 70s, Mr. Humphrey began his stage career at the Old Grand Opera House in that city. He came east in 1901 and joined the Murray Hill Stock Company, which at that time numbered among its members such well known artists as Dorothy Donnelly, Frances Starr, Laura Hope Crewes and Daniel Bandman. The following season was spent with the Whitney and Knowles production of "Quo Vadis."

In 1904 Mr. Humphrey was under the management of Charles Frohman supporting William H. Crane in a revival of "David Harum." The following seasons were spent successively with A. H. Woods, Corse Payton, and with his own companies in Canada and Bermuda. In 1910, Mr. Humphrey appeared with Wright Lorimer in "The Shepherd King" under management of William A. Brady and he spent the season of 1911-12 touring the Orpheum Circuit managing and playing the principal part in "Scrooge," an adaptation from Dickens' "Christmas Carol."

With this extensive dramatic experience Mr. Humphrey is enabled to impart to his reading a wonderful realism and thorough conviction. A student and profound admirer of Mark Twain

and a native of California, he enters into the spirit of "Buck Fanshaw's Funeral" as only one thoroughly familiar with the author and the people of whom he wrote could possibly do. His diction is that of the carefully trained actor and enables one to follow the humorous words with absolute ease.

Thomas A. Edison

ARCHIE ANDERSON (Baritone)

ARCHIE ANDERSON is admitted to be *facile princeps* as a maker of Scottish baritone Records but besides this he has had a varied experience.

He received his musical training in Glasgow, making his debut there with the Scottish Orchestra. Soon he toured with Mdmes. Kirkby Lunn and Marie Roze, and played juvenile lead with Edna May, the famous heroine of "The Belle of New York." He has also appeared at important concerts at Queen's Hall, the Crystal Palace, and elsewhere, always with pronounced success.

There are modern so-called Scotch songs, but Mr. Anderson limits himself to the genuine ballads which delighted our forefathers, those which are informed with the spirit of the race and with the ingenious traits which make them beloved of all men.

Mr. Anderson's initial effort is Lady Nairne's famous song, "Will Ye No' Come Back Again?" Amberol No. 12,471, and is reviewed in the October list on page 19 of this issue.

Thomas A. Edison

HARVEY HINDERMYER'S ITINERARY

FOR the benefit of those Dealers who will be interested and willing to profit by the information, we are publishing the schedule of a tour which Harvey Hindermeyer will make with the Lotus Glee Club. With a well established reputation as a concert singer, the popular Edison tenor is certain to add to his laurels during this trip. Many who hear his clear virulent tones upon the concert stage will be anxious to repeat the pleasure and it is up to the Dealers to say whether or not they shall fulfill that desire. There is no question about Mr. Hindermeyer's scoring a big triumph at every place in which he sings. Are you going to seize opportunity by the front hair before this otherwise bald-headed party gets by? If so, get out Standard No. 9614, "She Was a Grand Old Lady;" Amberols No. 348, "Hello Mr. Moonman, Hello;" No. 1054, "I Am With You;" No. 1075, "As We Parted at the Gate" and Standard No. 10569, "The Roses, the Robins and You," the first two of which are solos by Mr. Hindermeyer, the last three being duets with Donald Chalmers.

Why not place a placard in your window or run ads in your local paper to the effect that Harvey W. Hindermeyer, the Edison tenor, will sing at the ——— Opera House on such-and-such an evening and at your store every afternoon (and possibly an evening or so) during the following week, through the medium of the Edison?

Or you might suggest that Harvey Hindermeyer, whose magnificent voice charmed everyone who heard him at the Smithtown Hall last night, will not be in Smithtown again for at least a year and possibly will never appear there again. But he will sing in Hustler's Music Store, etc.

Find out, if possible, the names of several persons who attended the concert—people who do not own Edisons. Then write them a letter something like this:

I was very glad to see you at the Lotus Club concert last night as it showed that you are interested in good music. You were undoubtedly charmed by the singing of Harvey Hindermeyer whose remarkable voice made such a great impression upon everyone in the hall. You will be interested to know that Mr. Hindermeyer has made some excellent Records on the Edison Phonograph which we will be delighted to play for you if you will call at our store at such-and-such a time or at any time which you may find convenient.

There are also many other beautiful Edison Records which you as a music lover will be very interested to hear.

If this letter is not exactly what you want you can easily improve upon it yourself, but at any rate make the experiment. It will cost you a few cents and ought to "start something."

The itinerary is as follows:

Bellefontaine, Ohio—August 1st, 2d.
Cuyahoga Falls, Ohio—August 4th, 5th.
Boulder, Colo.—August 7th, 8th.
Remington, Ind.—August 10th, 11th.
Monmouth, Ill.—August 16th, 17th.
Mt. Vernon, Ill.—August 18th, 19th.
Plattsburg, Mo.—August 23d, 24th, 25th.

Thomas A. Edison

AMBEROLA III FITS POCKETBOOKS

DON'T lose sight of the Amberola III for one moment. If you have had an Amberol "B" in your store you know how many people have been fascinated by it, but could not afford the price. They fully appreciated the machine but it simply was beyond their pocketbooks. The Model III is probably within their reach.

Thomas A. Edison

It is with deep regret that we announce the loss of Hermann Dyuke and Anton Nelson, both of whom were killed in the awful tragedy at Corning, N. Y., on July 4th. The former was head of our employment department and the latter was a member of the shop forces, both occupying responsible positions which they filled most capably.



The Other 13,000



This very interesting photograph shows the "Horn of Plenty" float with which the Auburn Music Co., of East Auburn, Cal., won second prize among the business floats. This up-to-date organization uses the automobile pictured here to cover its Edison territory. Don't overlook the window display in the back-ground—it is probably one of the factors which made that machine possible.

A CLEVER ADVERTISEMENT

W. J. DYER & BROS., Edison Dealers in St. Paul, Minn., have been vigorously pushing the Home Recording feature, and they may look for greatly increased results with the advent of the new four-minute recording device. We have received a sample of the kind of advertising that these enterprising people are doing in the local papers, and we quote it here in order that other Dealers may profit by their originality and cleverness:

THE SPOKEN LETTER

A certain Scottish maiden who had been brought to America when a wee baby grew up in St. Paul to be a beautiful young lady of eighteen with a fine soprano voice. Her fond grandmother in Scotland

naturally deeply interested in her progress had been told by letter of her learning to sing. A photograph of the fair maid of eighteen had been sent to the grandmother of eighty so with that and the letters back and forth, the two felt pretty well acquainted and, indeed, an affectionate intimacy existed between them. Now, the grandmother in Scotland was most anxious to hear her dear bonnie lassie sing, and Science, the modern fairy, granted her wish in the twentieth century way. Instead of making a journey to Scotland, Miss ——— simply walked into Dyer's store in St. Paul and sang her songs into a Phonograph and the Record was then carefully packed and mailed to Scotland when the grandmother placed it on her Phonograph and heard each song just as it had been sung the week before! You can imagine how delighted she was. Anyone can send "spoken letters" the same way. We have set apart a room in our Phonograph department, where you can come and talk your

letter or sing your song or play your violin, and send the Record of it away by mail to some one who would particularly like to hear your voice lettergram. We charge you only the cost of the Record blank, packing and postage, 35c in all. Come in and try it. W. J. Dyer & Bro., 21-27 W. 5th St.

Thomas A. Edison

I AM an enthusiastic owner of an Edison Machine, of which I make good use by taking in house parties and anniversaries. I average three parties a week from September 1st to June 1st. Before the Chelsea fire I had 184 Records, but I started in again by getting a new machine which is a Home Model with both attachments. I have now 150 two-minute Records and 50 four-minute Records. I get new ones every month. At a number of places where I have taken the Phonograph, the people have been so impressed with my selections that they now own Edison Machines of their own. I can truthfully say that anybody who has an Edison ought to be proud of it, for I couldn't be without one. I want to be a booster at any time or any place by putting in a good word for your Phonograph.—Samuel F. Jenkins, Everett, Mass.

This letter suggests a rather novel way of putting the Edison to practical use. Dealers might also turn the suggestion to good account by supplementing this sort of work to their regular concerts and recitals.

Thomas A. Edison

RECORD RETURN GUIDE

FOR AUGUST

After August 1st, 1912, United States M to Z Jobbers may return to the factory for credit under the terms of the current 10 per cent. Record Exchange plan, Edison Amberol and Edison Standard Records listed up to and including the numbers given in the following table:

	Group	AMBEROL	STANDARD
Grand	\$2.00	40044	
Opera	1.50	35021	
	1.00	30047	B-112
Domestic		764	10510
British		12340	14074
French		17116	18174
German		15191	16203
Italian		7515	20615
Hebrew		10013	21034
Spanish		8041	21282
Filipine		8018	21266
Mexican		6142	20373
Portuguese		5093	19490
Argentine		7112	19784
Cuban		None	20711
Porto Rican		8511	None
Swedish		9401	20551
Bohemian		9806	16547
Hungarian		11003	20722
Norwegian		9200	19900
Polish		None	10708
Belgian		None	18480
Danish		None	15800
Holland-Dutch		None	18472
Welsh		12203	12338
Hawaiian		11504	20716
Japanese		None	12826
Chinese		None	12768
Finnish		11556	20728
Russian		11206	20731

Thomas A. Edison

The Opera, Amberola III, Four-minute Recorder and Hand Shaving Machine—something for you to get busy with. Don't lose any time; start now.

EDISON JOBBERS ENTERTAINED

ON July 5th and 6th, we had the pleasure of entertaining a large number of loyal Edison Jobbers at the Edison Building, No. 10 Fifth Avenue, New York City. The first floor was given over to the exhibition of various new machines and appliances, the second floor served as a concert hall and demonstration room and the top floor was turned into a miniature theatre in which the Home Kinetoscope held forth.

The exhibit comprised in all forty-six types, inclusive of various styles and finishes, the list prices ranging from \$450 to \$60. Among the important displays were the new disc machines and Records, the Amberola III and other types of concealed horn cylinder models, a new cylinder Record, a steel cabinet Dictating Machine with a pneumatic speaking tube trip and an automatic correction device with a celluloid card replacing the former paper slips. A new cylinder reproducer with a diamond point attracted very favorable notice, the tone being exceptionally full and rich.

The new lines were very enthusiastically received by the Jobbers who expressed themselves as being highly pleased with the products and firmly convinced that they would be big sellers. An exhaustive and painstaking comparison between the Edison disc and other disc machines proved conclusively the tonal superiority of the former and its freedom from disagreeable surface noises. The permanent and indestructible diamond reproducer point was recognized as a cardinal feature because of the inestimable increase in convenience. By reason of the remarkable composition of which the disc Records are made this diamond point will be unable to wear the Records, despite the fact that the old-fashioned needle wears the ordinary disc.

The various models featured at the exhibit constitute the Edison line for the Fall. They will form an invincible combination that is destined to launch an unparalleled Edison boom. Definite information concerning each new offering will be forwarded to the trade as that article is placed upon the market, through the medium of the usual bulletins and announcements.

The Jobbers were entertained at an informal banquet at the Hotel Astor from which they repaired to the Moulin Rouge and saw "A Winsome Widow." It was a most enjoyable occasion, productive of much good fellowship and not a little enthusiasm over the possibilities offered by the new lines.

The following gentlemen represented their respective companies during the festivities:

American Phonograph Co., Burlington, Vt.—O. R. Moulton, Mr. Moulton, Jr.; American Phonograph Co., Detroit, Mich.—E. P. Ashton; Andrews, W. D., Buffalo, N. Y.—C. N. Andrews; Atlanta Phonograph Co., Atlanta, Ga.—J. P. Riley; Atwood, F. M., Memphis, Tenn.—F. M. Atwood;

Blackman Talking Machine Co., New York—J. N. Blackman, R. B. Caldwell; Bolway, F. E., Oswego, N. Y.—F. E. Bolway, Mr. Bolway, Jr.; Buehn & Bro., L., Philadelphia, Pa.—Louis Buehn, Mr. Martin, Mr. Miller, Mr. Reineck; Buehn & Bro., L., Pittsburg, Pa.—E. E. Buehn; Davega, Jr., Inc., I., New York—I. Davega, Jr.; Davega Co., S. B., New York—S. B. Davega, L. Kaiser, C. W. Morgan (Gimbel Bros.), P. Marcus; Davega Sporting Goods Co., New York—Harry Davega; Droop & Sons Co., E. F., Baltimore, Md.—W. C. Roberts; Droop & Sons Co., E. F., Washington, D. C.—C. A. Droop; Dyer & Bro., W. J., St. Paul, Minn.—George A. Mairs; Eastern Talking Machine Co., Boston, Mass.—E. F. Taft; Eclipse Musical Co., Cleveland, O.—T. H. Towell; Eclipse Phonograph Co., Hoboken, N. J.—A. W. Toennies, A. W. Toennies, Jr.; Elmira Arms Co., Elmira, N. Y.—W. O. Crew; Finch & Hahn, Albany, N. Y.—W. C. Finch; Foster Co., J. A., Providence, R. I.—Mr. Clem, J. A. Massey; Greenhut-Siegel Cooper Co., New York—N. Goldfinger; Grinnell Bros., Detroit, Mich.—F. L. Fritchey; Harger & Blish, Des Moines, Ia.—H. H. Blish; Haynes & Co., C. B., Richmond, Va.—C. B. Haynes, Graham Winstead (Wilson Drug Co., Wilson, N. C.); Heppe & Son, C. J., Philadelphia, Pa.—W. J. Elwell; Houtt Piano Co., O. K., Memphis, Tenn.—E. H. Guttenberger, O. K. Houck, Allen Welburn (Nashville store), Mr. Mathers (Little Rock, Ark.); Houston Phonograph Co., Houston, Texas—J. N. Swanson; Jenkins' Sons Music Co., J. W., Kansas City, Mo.—B. J. Pierce; Johnson Sporting Goods Co., Iver, Boston, Mass.—Mr. Boyd, S. J. Francis; Koehler & Hinrichs, St. Paul, Minn.—Geo. W. Koehler; Lyons, James I., Chicago, Ill.—James I. Lyons; Myers, W. A., Williamsport, Pa.—W. A. Myers; McGreal, L. E., Milwaukee, Wis.—L. E. McGreal; Neal, Clark & Neal Co., Buffalo, N. Y.—Mr. Burley; Pardee-Ellenberger Co., Boston, Mass.—F. H. Silliman, J. H. Barney, Jr. (Newport, R. I.), W. D. Wilmot, Fall River, Mass.; Pardee-Ellenberger Co., New Haven, Conn.—H. L. Ellenberger, W. O. Pardee, Mr. Keeney; Penn Phonograph Co., Philadelphia, Pa.—T. H. Barnhill, Harry Miller, J. B. Miller; Putnam-Page Co., Peoria, Ill.—F. H. Putnam; Quincy Phonograph Co., Quincy, Ill.—L. E. Caldwell; Samuels & Bro., J., Providence, R. I.—H. Wunderlich; Schmelzer Arms Co., Kansas City, Mo.—A. A. Trostler; Shultz Brothers, Omaha, Neb.—George Shultz; Silverstone Talking Machine Co., St. Louis, Mo.—M. Silverstone; Southern California Music Co., Los Angeles, Cal.—G. S. Marygold, Master Marygold; Standard Music Roll Co., Orange, N. J.—G. Howlett Davis; Varick Co., J. B., Manchester, N. H.—E. L. Burrows; Waitt & Co., Ltd., M. W., Vancouver, B. C.—Mr. and Mrs. D. H. Kent; Walz Co., W. G., El Paso, Texas—H. T. Walz; Wardell, Thomas, Lowell, Mass.—Thomas Wardell; Whitsit Company, P. B., Columbus, Ohio—P. B. Whitsit, W. F. Davissou; Williams & Sons Co., Ltd., R. S., Toronto, Canada—H. G. Stanton, R. S. Williams; Wurlitzer Co., R., Chicago, Ill.—Fred Siemon; Kipp-Link Phonograph Co., Indianapolis, Ind.—W. E. Kipp; Gimbel Bros., Philadelphia, Pa.—Mr. Stewart; Young & Chaffee, Grand Rapids, Mich.—B. K. Chaffee; Talking Machine Co., Rochester, N. Y.—W. J. Smith; John Wanamaker, Philadelphia, Pa.—E. P. Cornell; John Wanamaker, New York—L. J. Gerson, H. B. Bertine; Denver Dry Goods Co., Denver, Col.—Henry Richards; Fred'k. Loeser Co., Brook-

lyn, N. Y.—E. P. Hamilton; S. E. Pearsall Co., New York City—E. A. S. Barkeley; Stoll Blank Book and Stationery Co., Trenton, N. J.—Wm. Keyes; Frederick Piano Co., W. F., Pittsburg, Pa.—French Nestor; Montenegro Riehm Music Co., Louisville, Ky.—Mr. Riehm; American Piano Co., New York—I. E. Edgar; Hendricks Company, Boston, Mass.—F. E. Widner; Kohler & Campbell, New York—Herbert Simpson, Geo. Wagner; Estey Company, Philadelphia, Pa.—T. K. Henderson; Corley Co., Richmond, Va., F. R. Kessnich.

Thomas A. Edison

ARE THEY PASSING YOU BY?

TRADER passes by the old time store to reach the store which utilizes its show windows to advantage and trims them attractively.

Here they are confronted with the most impressive selling arguments, short and crisp, yet the sort of advertising that can't be forgotten.

Pictorial window designs affect more than the memory—they stir the emotions—create a desire.

The best magazines increase their circulation by employing talented artists to design the prominent covers of their issues. Elaborate decorations are used to lend enthusiasm to the already enthused politician in convention halls. Your banquet, street carnival, or centennial celebration, would be a dreary fizzle without decoration.

Awake to the possibilities of decoration as a direct means of interesting the public in your wares.

Enhance plain merchandise and it will sell more readily. Edison Dealers have the opportunity to avail themselves of attractive window displays at little cost. Why hesitate to be modern? Why let the public pass you by unnoticed?

Read fully the description of our next display on page 6.

Thomas A. Edison

OUR Edison Phonograph and Record business is getting larger every month, and we might say that since we have been using your window displays and advertising cuts we can account for a steady increase in business from that source. Our Phonograph sales are working to the better class machines—people are buying the Opera Machine in preference to any others. We will, from time to time, send you a photograph of our store front showing the Edison window display."

This is an extract from a letter written by the George A. Fletcher Music Co. of Nanaimo, B. C., Canada, who are distinctly "live members" of the Dominion Trade. As the various new additions to the Fall line are placed on sale we can look for big advertising "stunts" from these people.

Thomas A. Edison

Dig out the amateur singers in your town and get them interested in the new Home Recorder.



Making Records at Home a great feature of the

Edison Phonograph

The ability to make and reproduce your own records in your own home—the songs and stories of every member of your family and all your friends—in addition to all of the greatest entertainment of every kind

Think what that means! The Edison Phonograph—the instrument that you would choose anyway, because of the purity and sweetness of Edison tone; because its volume of sound is exactly suited to your home; because it plays both Edison Standard and the long-playing Edison Amberol Records; because it has the sapphire reproducing point that does not scratch or wear the records, and lasts forever—gives you this great home-recording feature *besides!* And this feature *doubles* the pleasure of owning a sound-reproducing instrument.

Most Edison styles are regularly equipped to make records at home. Recording equipment for styles not so equipped can be purchased at slight additional cost.

When you come here to pick out your Edison Phonograph, be sure to ask about this home-recording feature, and to get recording equipment with the instrument you buy.

Edison Phonographs, \$15.00 to \$200.00.
Edison Standard Records, 35c. Edison
Amberol Records (play twice as long), 50c.
Edison Grand Opera Records, 75c. to \$2.00.

BOOST THE NEW HOME RECORDING OUTFIT

Start right in hammering on the Home Recording feature. With the four-minute Recorder, hand shaving machine and new durable blanks you can equip every machine in the Edison line. Write for "Ready-made ad electro No. 24" or if you simply want the cut, ask for "Stock electro No. 794." We supply them *free*, if you will agree to furnish "proof of insertion" later.



New Edison Records



Domestic List October, 1912

THE Edison Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before September 25th, 1912, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on September 24th. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on September 25th. Supplements, Phonograms and Hangers will be shipped with Records. These may be distributed to Dealers after September 20th, but must not be circulated among the public before September 25th. Jobbers and Dealers may, however deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on September 24th for delivery on the morning of the 25th. Bulletins will be mailed direct to all Dealers from Orange. Jobbers are required to place orders for October Records on or before August 10th. Dealers should place October orders with Jobbers before August 10th to insure prompt shipment when Jobber's stock is received.

Thomas A Edison
INCORPORATED
ORANGE, N. J.

AMBEROL CONCERT—75c each in the United States; \$1.00 each in Canada

IN presenting Anna Case to the Edison public, we are proud of having secured one of the most gifted sopranos in this country. Her voice is clear as crystal and sweet beyond expression. She sings the familiar "Dearest Name" exquisitely, seeming, if such a thing be possible, to add a new charm to the beautiful selection. Again Margaret Keyes vitalizes an old favorite by her wonderfully sympathetic performance, in which the superb contralto voice makes an irresistible appeal. Kathleen Parlow, the magician of the violin, draws from her beloved instrument notes of every shade and depth in her masterly presentation of the charming Chopin Nocturne. No true music lover can afford to be without these three inspiring selections.

28030 Rigoletto—Dearest Name

Anna Case

Anna Case, a new Edison soprano, charms the ear and delights the soul by her exquisite performance of the familiar song in which the unfortunate Gilda tells of her love for the profligate Duke. Miss Case's voice is clear, has an excellent range, is skillfully trained and is handled with perfect understanding by the artist. Verdi's "Rigoletto" is one of the greatest successes ever achieved by an operatic composer. Composed in forty days, it has withstood for over sixty years changing artistic tastes and the effect of time. Orchestra accompaniment.

28032 O Happy Day, O Day So Dear

Margaret Keyes

Carl Götze has written many compositions but perhaps none of his songs has attained more lasting popularity than has this gem. Miss Keyes sings the English version of the old favorite, her rich sympathetic contralto being ideally suited for presenting such a simple and appealing melody. Orchestra accompaniment.

28033 Nocturne E Flat**Kathleen Parlow**

Chopin's Nocturne is familiar to every concert goer and is heard very frequently in musical circles. Its popularity is founded upon pure beauty for the air, though exquisite, has all the simplicity of a song. Miss Parlow, plays the famous Sarasate transcription with that superb technical ability and thorough musical comprehension which always mark her performances, while her violin betrays all the tonal depth and richness of a cello. An excellent piano accompaniment by George Falkenstein completes this truly notable contribution to musical art.

AMBEROL—50 cents each in the United States; 65 cents each in Canada

1121 Take Me Back to the Garden of Love—Medley**National Promenade Band**

Especially recorded for dancing, this waltz cannot be surpassed for that purpose and is in fact a charming selection introducing as it does "Take Me Back to the Garden of Love," "Dreams, Just Dreams" and "Dear Mayme, I Love You."

1122 Oh! You Circus Day*Stella Mayhew**

Stella Mayhew has been holding forth at the New York Winter Garden all season, proving one of the features of the bill. This song is one of the prominent numbers in her repertoire and it has never failed to carry the house by storm. It is a great rollicking "shout" done in true Mayhew style and embellished with circus effects. Orchestra accompaniment. Words and music by Edith Lessing and J. V. Monaco. Publisher, Will Rossiter of Chicago.

1123 Be My Little Baby Bumble Bee—"A Winsome Widow"**Elizabeth Spencer and Walter Van Brunt**

The "Bumble Bee" song has proven to be one of the "hits" of the Ziegfeld production of "A Winsome Widow." It is a very pretty duet of the most approved musical comedy variety and has already gained wide popularity. Orchestra accompaniment. Words by Stanley Murphy; music by Henry I. Marshall. Published by Jerome H. Remick & Co., New York.

1124 With All Her Faults I Love Her Still**Will Oakland**

Will Oakland, of faultless diction, revels in the beauties of such old ballads as this one; and small wonder for it is almost impossible to imagine anyone being able to improve upon his presentation of these old favorites. Orchestra accompaniment. Words and music by M. H. Rosenfeld.

1125 Duet on Themes of "La Sonnambula"—Flute and Clarinet**Julius Spindler and Anthony Giammatteo**

Bellini's "La Sonnambula" achieved a success among English speaking people, greater than that of any other Italian opera written previous to 1831. It abounds in beautiful melodies some of which have been woven into this exquisite duet. The second movement, more accelerated than the first, is particularly charming. Orchestra accompaniment.

1126 Somebody Loves Me**Elizabeth Spencer**

The lasting popularity of this charming little love song is based upon true merit. Very simple, it is at the same time wonderfully sweet, the change in time at the beginning of the chorus adding greatly to the effect. Miss Spencer seems to thoroughly enjoy singing it. Orchestra accompaniment. Words and music by Hattie Starr.

1127 Buck Fanshaw's Funeral**Harry E. Humphrey**

Mark Twain was probably as well qualified as any man in America to draw pen pictures of western life. This sketch is taken from "Roughing It," one of his best known books. The conversation between the miner and the "Sky pilot" is ridiculously funny. Mr. Humphrey's remarkable enunciation and clever tone changes enabling one to follow the monologue without any effort.

1128 By the Old Cathedral Door**Cathedral Choir**

Unquestionably one of the finest sacred songs that has ever been listed. A beautiful orchestral introduction with pealing chimes is followed by excellent solo and part singing introducing excerpts from "Come All Ye Faithful" and "Onward Christian Soldiers," forming a magnificent Record. Words by Arthur J. Lamb; music by Alfred Solman. Published by the Joe Morris Music Co., New York.

1129 The Last Hope**Edison Concert Band**

"The Last Hope" is perhaps the best known of the works of Louis Gottschalk, the celebrated American pianist and composer. Like many of his other compositions, it is distinctly original, and this beautiful transcription for the band displays excellently the delicate grace and superb harmony of the selection. Published by Carl Fischer, New York City.

1130 Just for To-Day**Bessie Volckmann**

The beauty of Miss Volckmann's voice is wonderfully exhibited in this favorite contralto solo which, though a sacred song is heard in many concerts as well as in the churches. Jane Bingham Abbott has set to exquisite, dignified music the noble prayer of Samuel Wilberforce. The orchestra accompaniment and violin obligato are superb.

1131 Under the Love Tree—"The Wall Street Girl"**Heidelberg Quintet**

The popular "hit" from "The Wall Street Girl" receives its best presentation in the quintet form

*This selection will be illustrated on cover of October PHONOGRAM.

in which it appears here. It is a waltz song, beautifully harmonized, the air gliding from one voice to another, with solos, duets, humming and full choral effects. Orchestra accompaniment. Words by A. Seymour Brown; music by Bert Grant. Jerome H. Remick & Co., New York, publishers.

1132 Shamrock Belles**Billy Murray and Chorus**

Percy Wenrich has struck the popular fancy with a goodly number of catchy songs, among them "Silver Bell" (Amberol 575) and "Put on Your Old Gray Bonnet" (Amberol 366). This Irish melody will rank well among the leaders for it permits of exceptionally beautiful harmonization by the male chorus and has been arranged with excellent bell effects. Orchestra accompaniment. Words by Jack Mahoney; published by the Wenrich-Howard Co., New York.

1133 Pastel—Minuet**The Tollefsen Trio**

Beginning with an exquisitely dainty minuet tempo, the second movement changes to a superb air by the violin with the deep notes of a cello obligato flowing smoothly and mingling with it. A charming selection, it is played with that technical perfection for which this trio is noted. H. Paradis is the composer.

1134 Mysterious Moon**Ada Jones and Billy Murray**

A clever conversational duet in which Ada Jones terrifies Billy Murray, telling him of the awful spookiness of the moon. But they are not too frightened to sing in their usual splendid manner. Orchestra accompaniment. Words by Seymour Brown; music by Nat D. Ayer. Published by Jerome H. Remick & Co., New York.

1135 When I Know That Thou Art Near Me**Elsie Baker and James F. Harrison**

Franz Abt wrote innumerable part songs many of which, though popular for a time, are no longer sung. This beautiful contralto-baritone duet has outlived the ephemeral glory of its sister songs and is a lasting favorite. Its present performance is ideal. Orchestra accompaniment. Published by Oliver Ditson & Co., New York.

1136 When the Old Folks Were Young Folks**Manuel Romain and Chorus**

A captivating march song of the popular ballad order, introducing a strain from "Silver Threads Among the Gold." Mr. Romain and the mixed chorus sing it admirably, harmonizing perfectly in the refrain. Orchestra accompaniment. Words by Arthur J. Lamb; music by Alfred Solman. Published by the Joe Morris Co., New York.

1137 Sons of the Brave—March**National (London) Military Band**

A dashing march piece played in the inimitable style of this, one of the most famous bands in the world. It is an ideal dance Record and has already achieved great popularity in the British Amberol list. Composed by Bidgood.

1138 Why Did You Make Me Care?**Charles W. Harrison**

A tale of disappointed love poured out in a charming melody. It is a waltz song with a sort of lingering time suggestive of the words and having a particularly delightful orchestra accompaniment. Mr. Harrison, whose diction is remarkable, reaches a splendid climax at the end of the selection. Words by Sylvester Maguire; music by Alfred Solman. Published by Joe Morris Music Co.

1139 Hear That Orchestra Rag**Peerless Quartet**

A ragtime mutual admiration society in which the singers hurl compliments at various members of the orchestra as they "do their little stunt." It is a very effective Record, sung with a snap and dash, and having a very catchy air. Words by Jeff Branen; music by Joe Hollander.

1140 Ragtime Cow Boy Joe**Edward Meeker**

A rollicking ragtime shout breathing the free and easy spirit of the plains with all sorts of local color to assist the illusion. Orchestra accompaniment. Words by Grant Clarke; music by Lewis Muir and Maurice Abrahams. Published by F. A. Mills, New York.

1141 Old Black Joe—With Variations**André Benoist**

André Benoist has clothed Foster's original old favorite in an extremely clever setting which, though it gives the pianist ample opportunity to display his remarkable skill, is at the same time a charming musical selection.

1142 String a Ring of Roses Round Your Rosie—"A Winsome Widow"**Walter Van Brunt**

Walter Van Brunt is in excellent voice, singing this familiar song from "A Winsome Widow" most effectively. It is already a big favorite and has contributed a great deal to the success of the Ziegfeld production. Orchestra accompaniment. Words by William Jerome; music by Jean Schwartz. Published by the Jerome & Schwartz Publishing Co., New York.

1143 That Aeroplane Glide**Peerless Quartet**

Aerial navigation and its many joys are musically expounded by a most infectious rag glide with all sorts of sweeping chords amid the chugging of the engine and the whistling of the wind—and a little airy badinage. It is a big "hit." Orchestra accompaniment. Words and music by Harry Israel. Published by the Joe Morris Music Co., New York.

1144 Waiting for the Robert E. Lee**Collins and Harlan**

Another coon duet, with a very catchy ragtime swing that just carries you along with it. The steamboat whistle and a little coon shuffling add a true Mississippi flavor. Orchestra accompaniment. Words

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.

Mobile—W. H. Reynolds.

CAL., Los Angeles—Southern Cal. Music Co.

San Francisco—Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.

Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

D.C., Washington—E. F. Droop & Sons Co.

GA., Atlanta—Atlanta Phonograph Co.

Waycross—Youmans Jewelry Co.

IDAHO, Boise—Eilers Music House.

ILL., Chicago—Babson Bros.

Lyon & Healy.

James I. Lyons.

Rudolph Wurlitzer Co.

Peoria—Peoria Phonograph Co.

Putnam-Page Co., Inc.

Quincy—Quincy Phonograph Co.

IND., Indianapolis—Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.

Sioux City—Harger & Blish.

MAINE, Bangor—S. L. Crosby Co.

Portland—Portland Sporting Goods Co.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Eastern Talking Machine Co.

Iver Johnson Sptg. Goods Co.

Pardee-Ellenberger Co.

Lowell—Thomas Wardell.

MICH., Detroit—American Phono. Co.

Grinnell Bros.

MINN., Minneapolis—Laurence H. Lucker.

St. Paul—W. J. Dyer & Bro.

Koehler & Hinrichs.

MO., Kansas City—J. W. Jenkins' Sons Music Co.

Schmelzer Arms Co.

St. Louis—Silverstone Talk. Mach. Co.

MONT., Helena—Montana Phono. Co.

NEB., Omaha—Schultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.

Newark—Edisonia Co.

Paterson—James K. O'Dea.

N. Y., Albany—Finch & Hahn.

Buffalo—W. D. Andrews.

Neal, Clark & Neal Co.

Elmira—Elmira Arms Co.

Gloversville—American Phono. Co.

New York City—Blackman Talking Machine Co.

J. F. Blackman & Son.

I. Davega, Jr., Inc.

S. B. Davega Co.

Greenhut-Siegel-Cooper Co.

Oswego—Frank E. Bolway.

Rochester—Talking Machine Co.

Syracuse—W. D. Andrews.

Utica—Arthur F. Ferriss.

William Harrison.

OHIO, Cincinnati—Rudolph Wurlitzer Co.

Cleveland—Laurence H. Lucker.

Columbus—Perry B. Whitsit Co.

Newark—Ball-Fintze Co.

Toledo—Hayes Music Co.

OKLA., Oklahoma City—Schmelzer Arms Co.

OREGON, Portland—Graves Music Co.

PENNA., Philadelphia—Louis Buehn & Bro.

C. J. Heppe & Son.

Penn Phonograph Co.

H. A. Weymann & Son.

Pittsburg—Louis Buehn & Bro.

Scranton—Ackerman & Co.

Technical Supply Co.

Williamsport—W. A. Myers.

R. I., Providence—J. A. Foster Co.

J. Samuels & Bro.

TENN., Memphis—F. M. Atwood.

O. K. Houck Piano Co.

TEX., Dallas—Southern Talking Machine Co.

El Paso—W. G. Walz Co.

Fort Worth—L. Shepherd & Co.

Houston—Houston Phonograph Co.

San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.

Salt Lake City—Consolidated Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Eilers Music House.

Spokane—Graves Music Co.

WIS., Milwaukee—Laurence McGreal.

CANADA, Quebec—C. Robitaille.

Montreal—R. S. Williams & Sons Co., Ltd.

St. John—W. H. Thorne & Co., Ltd.

Toronto—R. S. Williams & Sons Co., Ltd.

Vancouver—M. W. Waitt & Co., Ltd.

Winnipeg—R. S. Williams & Sons Co., Ltd.
Babson Bros.

Calgary—R. S. Williams & Sons Co., Ltd.

The EDISON PHONOGRAPH MONTHLY

VOL. X

September, 1912

No. 9



MR. EDISON AND A GROUP OF SALESMEN

From left to right: A. V. Chandler, H. D. Clark, J. de Angeli, H. R. Skelton, J. W. Scott, B. P. Rhineberger, G. A. Renner, J. F. Stanton between Mr. Edison and C. E. Goodwin, Manager of Salesmen, C. P. Chew to the right of Mr. Goodwin, L. Silverman (kneeling) W. P. Hope, L. D. Hatfield, H. K. Lister, C. A. Briggs and F. E. Gressett.

The EDISON PHONOGRAPH MONTHLY

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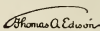
SACRED CONCERTS AT HOME

WE heard not long ago of a family that instead of going to church Sunday evenings gave sacred concerts on the Phonograph. These people lived a long distance from church and found it more convenient to have a little Sunday night gathering of their own. They had a little reading from the Scriptures and made it quite a “meeting.”

Now there are a lot of people in this country who are in a similar position—they are religiously inclined but find it too big an undertaking to make a long trip to church in the evening. Then there are those who do not go to church anyway but at the same time do not believe in everyday amusements on Sunday. In these families Sunday evening is one perpetual gloom, particularly for young folks. Still another and rather numerous class consists of those who believe in all kinds of recreation on Sundays but still retain enough of the “old-fashioned” reverence for the day to enjoy a little sacred music.

Any and all of these people will be interested in the sacred selections offered in the Edison catalog for these Records will meet their requirements as nothing else can. We refer elsewhere in this issue to a sacred concert given in a church by Mr. Barney, an Edison Dealer in Elm Creek, Neb. Like other Dealers who have made the experiment he reports the concert to have been a success—a fact which shows that people enjoy good sacred music on the Edison. Why not push it a step farther and interest them in the idea of having their own little sacred concerts? They can invite their friends in and have

a good time without feeling that they are breaking any religious obligations which they might believe that Sunday imposes upon them.



RECORD RETURN GUIDE FOR SEPTEMBER

After September 1st, 1912, United States Jobbers A to L and Canadian Jobbers may return to the factory for credit under the terms of the current 10 per cent. Record Exchange plan, Edison Amberol and Edison Standard Records listed up to and including the numbers given in the following table:

Grand	Group	AMBEROL	STANDARD
Opera	\$2.00	40044	
	1.50	35021	
	1.00	30047	
Domestic.....		789	B-112
British.....		12350	10515
French.....		17122	14080
German.....		15199	18177
Italian.....		7515	16203
Hebrew.....		10013	20615
Spanish.....		8041	21282
Filipine.....		8018	21034
Mexican.....		6144	21266
Portuguese.....		5093	20374
Argentine.....		7112	19490
Cuban.....		None	19784
Porto Rican.....		8511	20711
Swedish.....		9401	None
Bohemian.....		9806	20551
Hungarian.....		11003	16547
Norwegian.....		9200	20722
Polish.....		None	19900
Belgian.....		None	10708
Danish.....		None	18480
Holland-Dutch.....		None	15800
Welsh.....		12203	18472
Hawaiian.....		11504	12338
Japanese.....		None	20716
Chinese.....		None	12826
Finnish.....		11556	12768
Russian.....		11206	20728
			20731

THE EDISON PHONOGRAPH MONTHLY

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BY

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Volume 10

SEPTEMBER, 1912

Number 9

“MY BEST PAYING SIDE-LINE”

THE best paying side-line on the market to-day is the Edison Phonograph. We had to take three different types of Edison machines and one hundred Records to get the agency in this city. I started in by doing some good advertising. I inserted a strong ad in our local paper and kept it up every week, never using the same cut twice. I also had some circulars printed as shown in the illustration. These are sent to every farmer in this county and this city every month in winter and one or two in the summer. They serve to keep the Phonograph uppermost in the minds of our patrons. More than one farmer has said to us: “If you don't stop sending me this circular I shall have to buy a Phonograph. My wife and children are always begging me to get one.” Phonographs certainly make the long winter nights shorter and are fine for entertaining visitors.

GERMAN RECORDS.

This being a German settlement, we have many calls for German Records and keep a bigger stock of them than we do of English. When a customer has picked out about half a dozen and, thinking he has enough, he tells us to get them ready, we promptly put on a good number while his own selections are being wrapped up. Nine times out of ten he takes that one also. In this way we sell three or four more Records than the buyer would otherwise order.

Our latest advertising scheme was to invite the three popular dance music players in the city to our store and make some Records. The next day we announced in the local paper that we had these numbers which the music lovers of the town might hear. The instruments were the violin, cornet, concertina. Well, we sold over fifty blank Records inside of a week.

THREE DIFFERENT MACHINES IN STOCK.

When a prospective Phonograph buyer comes in, we have three different types of machines to offer: the Gem, for \$15.00; the Fireside, for \$27.00; and the Home, with a wooden horn, for \$55.00. With these we can accommodate the poor man as well as the rich. When a customer wants the best machine made, we send to our Jobber for an Amberola, a two hundred dollar instrument, which has no horn. It is set in a cabinet about six feet high and built of oak or mahogany. A Record is put on one of the machines and played. Meanwhile we describe

the fine points in which the Edison excels others. It has a softer tone and requires no pin changing as do the others.

We have an easy payment plan for our Phonograph sales, namely, fifty cents a week on machines under twenty-seven dollars, and one dollar a week for machines over that price. All people buying a Phonograph on our easy payment plan must sign a contract that this payment will be made every week or month. Any time we feel that we will not get the money, we can take the Phonograph back without their consent. All Records must be paid for as they are bought. We grant no credit in their sale.

The Edison Company puts out four machines under the price of fifty-five dollars. We only keep three of these, as one, the Standard, has the same spring as the Fireside. The Standard only plays four-minute Records, while the Fireside plays both the two-minute and the four-minute. The smallest machine, the Gem, costs fifteen dollars, but has no double spring. It has to be wound up before one starts playing. It also has a very small horn. The Fireside is our best seller. The price is twenty-seven dollars. It has an upright horn and double spring. With this machine we also sell the oak horn, which costs ten dollars more than the tin horn. It takes the metallic sound out of the music; the tin does not. The largest machine we have is the Home, which the oak horn always goes along with, the price being fifty-five dollars. The machine also has a better recorder than the Fireside machine. Furthermore, the double spring is bigger than other small machines.

WINDOW DISPLAYS.

The Edison Incorporated has issued window displays since December, 1911. The Dealer pays three dollars a month, which is the cost of putting them out. These window displays come every month. One of our windows is always trimmed with these Phonograph displays. They are a good advertisement for us and the Edison Co. We get our Edison Phonographs from a Jobber in Minneapolis, L. H. Lucker. We only trade with one, getting the best service this way. The Records come from the same Jobber in lots of one to two hundred in one shipment, usually every two weeks. We have the right to send back ten per cent. of all we order every three months. This keeps our stock clean all the time.

THE PROFIT.

The profit on the Records is very good. When we sell a person a Phonograph, it isn't the last time we see him. He always returns to buy more Records, and any other article that may catch his eye in the store.

One thing a person should refrain from in handling Phonographs—that is, playing for loafers. It keeps the ladies away, and it is a poor policy generally to have any loafers around.—*Elmer Backer in the Bulletin of Pharmacy.*

Thomas A. Edison

AMBEROLA SACRED CONCERT

C. E. BARNEY, Edison Dealer at Elm Creek, Neb., has joined the ranks of the church concert givers. A letter recently received from him contained a very complimentary clipping from the local paper and the printed program of the concert, given in the Methodist Episcopal Church. We are always very glad to hear of any Dealer who takes advantage of the opportunities offered by this kind of work. Quite a number of Dealers have found it very much to their advantage to cultivate the good will of the church folks and it is to be hoped that others, particularly in the small towns and cities, will at least look into the advisability of their doing likewise.

The Edison Record list offers a wide range of sacred music from which to choose a program of rare musical beauty. We are reproducing Mr. Barney's selection below for the information of any Dealer who is contemplating giving this idea a trial.

Boston Commandery March	Concert Band
Dreams of Galilee	Mixed Quartet
Praise Ye, "Attila,"	
Agnes Kimball, Reed Miller, Frank Croxton	
I Will Sing the Wonderous Story	Mixed Quartet
O Morning Land (Duet)	Stanley and Gillette
23d Psalm—Chant and Lord's Prayer,	
5th Avenue Presbyterian Church Choir, N. Y.	
(Offertory)—Angels' Serenade	Venetian Inst. Trio
1 Love to Tell the Story	Mixed Quartet
Address—Sacred Songs	H. S. French
Though Your Sins Be as Scarlet (Duet)	Gillette and Stanley
I Am With You (Duet)	Harvey Hindermeyer, Donald Chalmers

Thomas A. Edison

DO YOU SEE WELL?

ONE of the most brilliant editorial writers in the country was recently asked to give advice to an inquirer on the subject of success in newspaper work. His answer was "Keep your eyes open;" "See Things;" "Improve through sight."

Now how many of you ever put on your hat, said to the clerk, "John, I am going out to see something?" Suppose you do this to-day. Go up the main thoroughfare in your city and look over your fellow-merchants' window displays. You'll see that the most enterprising ones use show cards, use modern systems of lighting, use backgrounds and accessories. Why? Simply because it pays them. Now can't you see that it will pay you as well?

Think of the advantage you as an Edison Dealer have over the most of them. You have through us an expert window display and show card service just begging you to become a patron and for that service you are only asked to pay a portion of the real cost.

Not a display or show card sent to you could be purchased in your home town for two to four times the price we charge. And we see where they can be supplied at even less cost if you'll but see the wisdom of becoming a regular dependable patron. Put on your hat, brother, go for a stroll, seeing is believing!

Thomas A. Edison

JULES MASSENET

ON August 13th last Jules Massenet, the noted French composer, died at his home of cancer.

He was born near St. Etienne in the Department of the Loire, May 12th, 1842. Among his best known works are "Le Cid," "Manon," "Thais," "Don Cesar de Bazan," with which he first established his reputation in 1872, and "La Navarraise." He was a most versatile writer and had the happy faculty of adapting his compositions to the popular taste—a fact which has led to the customary difference of opinion as to whether or not his works have permanent and lasting qualities.

But the fact of greatest significance for us is that Massenet was at the height of his popularity when he died and that his works will continue to hold a high place in the regard of music lovers for many years to come.

We have listed a number of the best known selections from Massenet's compositions, among them being:

- | | |
|-------|--|
| 484 | Ballet Music from "Le Cid" (a) Aubade, |
| | (b) Navarraise |
| | Victor Herbert and His Orchestra |
| 40021 | Le Cid—Pleurez mes yeux (Weep, My Eyes) Marguerita Sylva |
| 40040 | Manon—Ah! Fuyez douce image (Depart, Fair Vision) Karl Jörn |
| 40042 | Manon—Le Réve (The Dream) Karl Jörn |
| 30031 | Manon—Ah! Dispar vision (Depart, Fair Vision) Aristodemo Giorgini |
| 40019 | Thais—Alessandria Giovanni Polese |
| 28010 | Meditation—"Thais" Albert Spalding |
| 30024 | Werther—Ah non mi ridestar ("Tis Fate That All Must Die) Luigi Cilla |
| 17166 | Le Jongleur de Notre Dame—Légende de la Saugue Louis Nucelly |
| 17154 | Pensée d'Automne Gaston Dubois |
| 17085 | Hérodiane—Fantaisie |
| | Garde Républicaine Band |
| 17141 | Scenes pittoresque—Fête Bohême |
| | Garde Républicaine Band |

Thomas A. Edison

Boost the new Home Recorder.

EZRA MEEKER



F. M. BARNEY, Elm Creek, Neb., writes most interestingly of his experience with Ezra Meeker, one of the most famous characters in the West. One of the old pioneers, Mr. Meeker first travelled the famous Oregon Trail in an ox team in 1852, leaving Council Bluff, Ia., (then Kanessville) in May and arriving "at the struggling village of Portland, Ore." in October. In 1906 Mr. Meeker awoke to the fact that the historic old trail, which since 1822 may be said to have formed the natural gateway to the Northwest, was gradually being lost sight of and would in time be obliterated as the country grew more and more thickly settled.

In that year the old pioneer drove east over the trail for the purpose of arousing the interest of the people in the preserving of the site of the great pathway, to the end that about thirty monuments were erected and numerous boulders were marked. Not content with this, Mr. Meeker took his ox team to Washington, D. C., and secured a favorable committee report on the bill appropriating money to survey and mark the trail. Still a third trip was made in 1910 to secure data for an estimate of the cost of the work, 1,600 miles of the trail being plotted at that time.

Mr. Barney tells how the pioneer strolled into his store while on his fourth trip over the trail this Summer, became interested in the home recording device and decided to make some Records for his daughter in Seattle. The old gentleman made

three Records, two outlining his interesting career. We quote the third as the beginning shows very clearly the line of argument which Mr. Barney used to interest Mr. Meeker in the recording device:

"Message to his descendants spoken by Ezra Meeker at Elm Creek, Neb., June 9th, 1912. I am now past 81 years and cannot expect to remain with you long. You have numerous photographs of me and also great numbers of letters together with my books that illustrate my appearance in life, as likewise my life work, but no record of my voice which in the near future will be hushed and become only a memory. Now to the end that the actual tones of my voice may remain with you, and greetings revived from time to time at will, these words are spoken. I conjure you, my children, grandchildren, and great grand children to cherish the memory of that sweet, saintly character that bore you, my children, who has passed on before and remember her sacrifice of self for your welfare; to perpetuate her memory I bequeath the gold watch, the 60th birthday present to me from her hands, to be passed on to the oldest grandchild or great grandchild living, to serve not only as a memory, but likewise as a bond of union to the descendants of the farthermost generation. I ask you to judge my life work as you would judge other history, to profit by my mistakes as well as by my success."

Thomas A. Edison

IN AUSTRALIA

ELEONORA de Cisneros and Paul Dufault, both well-known Edison artists, who are now making an extended concert tour of Australia, have captured their audiences completely, as the following clipping from the Sydney "Daily Telegraph" will show:

Madame Eleonora de Cisneros and her artist associates from abroad were straightway received into the highest favor at their inaugural concert in the Town-hall on Saturday evening last. Naturally the prima donna met with the warm welcome of an old friend; her brilliant triumphs in the recent Melba opera season are still fresh in the memory—of how she swept everything before her, of her temperament, her vocal qualities, and keen sense of the dramatic situation. The opera is her natural atmosphere, but even in the concert-room she is very largely the same Cisneros. Her regal presence, and her beautiful voice, backed by consummate art, capture both the eye and the ear as fully on the concert platform as on the lyric stage.

Mr. Paul Dufault, in his first selection quickly established friendly relations with his hearers. He is an artist of intellectual qualities backed by a strong musical temperament. His voice is a tenor of superb quality, sympathetic, resonant, and marked by ease of production. He ended the noble aria from Mehl's classic opera in such a manner as to win the complete admiration of the audience.

Thomas A. Edison

Try the window display suggestions.



Edison Window Displays



A DISPLAY YOU MAY PURCHASE FOR \$1.00

NOW make a note of this.

All orders received before October 1st, 1912, will be sent free of transportation charges as has been our custom. But on delayed orders reaching this office after October 1st we think it only fair to send the same by express at your expense. Surely you can decide at once right now, in fact, whether you consider this display worth \$1 to you. Time after time we have called your attention to the fact that this department is your department and that through co-operation you can easily reduce the price of the displays. In this particular instance we have decided to name a price that means a great loss to us providing we do not receive orders from a majority of Dealers, and to be frank with you we think every live Dealer should use this display.

You cannot make a better investment, one that will interest the public, and at a cost of just \$1.



DISPLAY No. 23

Now read the description, note how small a window it requires, and how easily it is arranged.

DESCRIPTION

If your window is but 2 feet deep and 3 feet 4 inches wide you can use this display. If your window is a large one you can also use this display to advantage as a center piece. The photo shows clearly how to arrange the window and read carefully the attention-attracting lettering. You know that "Help Wanted" attracts 99 out of 100 instantly. In this case you appeal to those interested in music. The booklet and your salesmen should do the rest. It consists of three pieces, two square posts and a folding arch that rests on top of them. Hand-painted and air brushed in attractive colors. Do we need to say more

to influence your order at \$1. We think not. Do your part by sending your order *now*, and give the display a chance.

HAVE YOU SPARE TIME, MR. DEALER?

LOOK at this window display, read the directions which explain how you may construct a similar display at a trifling expense. Here is a background idea. You should know that when you place a suitable background in your window that you concentrate the observer's vision on the displayed articles alone. Now that is a feature much to be desired. It sells the article on display. It assists in a critical examination, one in which the observer becomes deeply interested.

Now we have a proposition to make you. We want you to make this background and use it. You'll find it is simple enough to build and attractive when set in your show window. If you will make and use this background we will send you the handsome pictorial sign, you to pay express charges only.

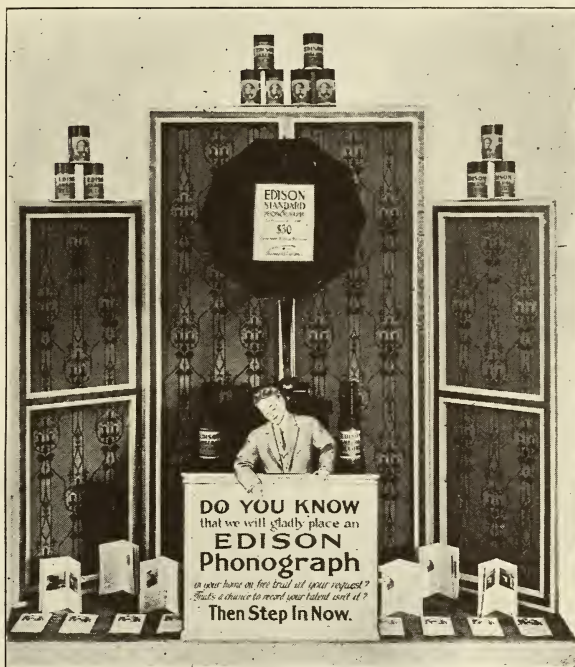
Right here let us call your attention to the fact that there are thousands passing your place of business who *do not* know the very thing that this show card points out to them most forcibly. You can tell these thousands that you want to demonstrate the Edison in their homes by the use of this show card.

Will you take this suggestion and *act* upon it, thus promoting your own success? *We want you to start something!* We will show you how to make good use of your display windows. Good displays will boost business. Read the following directions carefully and you will find it a simple task to build this display.

DIRECTIONS.

For the three frames you will require 46 running feet of planed pine lumber 2" wide $\frac{7}{8}$ " thick. Make two frames 4' long 1' 6" wide with cross pieces in the center. Make one frame 5' long 3' wide with a center piece running the long way of the frame.

Paint these frames with a shade of light green paint, using oil paint or common water color wall paints which dry quickly. Purchase two rolls of gold passe partout paper at any stationery store and as it is gummed on one side you can easily apply it to the frames giving them a gold stripe as shown. Purchase a double roll of dark green wall paper and paste to back of frames. By damp-



ening the paper slightly on the back it will stretch smoothly. Or you may use cloth tacking it on the back of the frames smoothly. Hinge the completed frames together and you have a screen that is easily handled and will stand alone, at an expense of a little over \$1.00. Next month we propose to show you how to redecorate this frame work at an expense of *just 10 cents!* Will you use this idea? Place the machine on a covered box or pedestal 18" high. Write to Thomas A. Edison, Inc., Advertising Department, Orange, N. J., stating that you agree to build the background and will pay express charges on the "Do You Know" sign. Do it to-day before you forget it. Remember that it is only going to cost ten cents to re-decorate this set next month; so divide the cost by two.

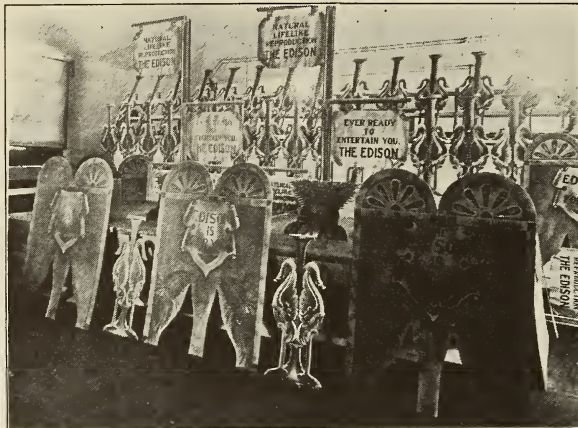
GET THE TENT FOLDER

WE are shipping to Jobbers Form 2255, the Tent folder, an ingenious little affair showing a big gaily decorated circus tent with the legend "The Big Show in the Main Tent." The front of the tent turns down and reveals the Edison

"Opera" and a little argument to the effect that while some entertainments happen once a year, the Edison lasts a lifetime and is always ready when you are. It is a very attractive folder and ought to find its way to every Dealer. You can get it now from your Jobber.

A CORNER OF THE WINDOW DISPLAY DEPARTMENT

This view shows a few sections of the October window display drying in a corner of the Window Display Department's work rooms. Designed by an expert on window displays, constructed and finished by skilled artisans and decorators, the displays form a vital adjunct to any sales force.



With the inauguration of the monthly suggestions to Dealers this department becomes more than ever the Dealers' department and it is to be

hoped that Dealers everywhere will fall in line with the new idea and give the innovation a thorough trying out.

The display shown above was described in detail in the August issue. The large service is priced at \$4.00; the small service at \$2.50 and the center screen, a neat back ground

for the Dealer with four-foot windows, at \$2.00. It is not yet too late to order this display! So get busy if you have not done so.

ROOSEVELT RECORDS

ON the 12th of September we will begin shipping to Jobbers four Records made by Theodore Roosevelt—the first that he has ever made for any Phonograph or talking machine. As their titles suggest, they state the Progressive Leader's views upon the great public questions which we as a nation must face. The personality of the man and the importance of the subjects with which he deals will assure a wide interest in these Records.

THEODORE ROOSEVELT AMBEROL RECORDS

50 cents each in the United States; 65 cents each
in Canada

- 1146 "Progressive Covenant with the People" Theodore Roosevelt
- 1147 "The Right of the People to Rule" Theodore Roosevelt
- 1148 "The Farmer and the Business Man" Theodore Roosevelt
- 1149 "Social and Industrial Justice" Theodore Roosevelt

Thomas A. Edison

NOVEL WINDOW

THE Stone Piano Company at Fargo, N. Dak., forwarded a negative of a very clever and original Fourth of July window display which unfortunately could not be brought out clearly enough to permit of reproduction. Three Edison Phonographs and four pyramids of cartons formed the body of the display with a background of

colored streamers falling the entire length of the window. On the window itself, J. A. Poppler made air-brush pencil portraits of Washington and Edison, side by side. The first bore under it the legend "George Washington, Father of His Country;" the second, "Thomas A. Edison, the father of the Phonograph."

Green wreaths surrounded the two pictures, the whole being framed in bunting, looped back and fastened to the sides. At each side of the picture was a hanger announcing the new Edison Records for July. It was a most effective and appropriate display and the Stone Company is to be congratulated upon devising such an excellent window.

Speaking of the display Mr. Poppler says: "I thought perhaps the editor of the PHONOGRAPH MONTHLY might be interested in putting it before the Other 13,000. You will notice that we are not prone here to hiding our lights under a bushel and rest content that we have the Edison light showing brightly at all times also.

"Crops haven't been better here in Minnesota since 1891. Going some, I guess. If things keep on looking as bright we will have the largest Phonograph business of our existence. Here's hoping."

We are glad, at least, to place the idea if not the picture before the Other 13,000 and we hope in the future that more Dealers when they get up some particularly good display or work any good selling ideas, will let other Dealers know about it through the columns of the MONTHLY.

A TEXAS SALE

IT all depends on knowing how. If you don't think so, read what the W. G. Walz Co. of El Paso, Texas, accomplishes in its "locality" Phonograph sales. First of all, let us impress upon you the fact that the first two pictures show the scene of the performance. Whereas the man who did not "know the ropes" would throw up his hands in horror at the thought of trying to sell a Phonograph in this barren looking waste, the Walz people have turned the drug store bearing that Edison banner into a small sized gold mine. During the last invasion, which lasted only three days, eight outfits were sold averaging \$68.50 apiece. Another sale in East



and they find very often that more outfits are sold during the following month than during the sale, while they feel the results of the advertising from month to month for quite a while.

In writing of this rather unique stunt and explaining the several pictures which were enclosed, the Walz Company says in part:

"The gentleman holding the Opera in the third picture is Mr. W. J. Geck, one of our boys, who has been a valuable assistant in all but one of the several sales of this kind that we have conducted since putting the plan into operation at the beginning of the Summer of 1911.

This is our fifth effort of this kind, each of which has been productive of satisfactory results. At our East El Paso sale last year, among other machines sold, we placed an Amberola, and this year at East El Paso two Operas, and one Triumph found ready purchasers. We find that the cost of conducting a sale is

El Paso brought \$486.00 in three days.

This forbidding looking place is the Smelter District, just outside of El Paso, and inhabited entirely by Mexicans. Railroad shops, districts in the vicinity of smelters, cement plants or any other localities where steadily employed laborers are more or less congregated are selected for these sales, as they find that these people buy readily and are usually good payers.

The Walz representatives simply take possession of the local drug store, put up their banner, circulate their hand bills and start a concentrated advertising campaign. The scheme of these "neighborhood sales" pays them well,



insignificant so far as we have had no trouble in finding a drug store that was very glad to give us floor space for display and consider themselves well paid, because of the advertising derived thereby. The hand bills cost a matter of \$4.00 or \$5.00, signs \$3.00 to \$5.00, distributing hand bills \$1.00 to \$2.00. The only additional expense to above is transportation or drayage on machines. So you see the expense is inconsiderable compared with results.

Our plan of 'carting,' a representative line of Phonographs to the people and appealing to them through a liberal terms proposition is proving so satisfactory that it is not at all improbable that we will arrange this Fall to conduct a series of sales in small towns within a radius of 100 miles of El Paso. We will advertise in one town while another is being worked, thereby economizing in time."

We have reproduced these pictures in order to show exactly what a forbidding looking place these people can sell Edisons in. They have reduced the proposition to finding a locality where there is steady employment and taking their outfits right into that place, without waiting for the people to come to them. Are there any such localities in your territory? If so, get the Walz habit and invade them.

Thomas A. Edison

THOSE WINDOWS

IT has been authoritatively stated that the show windows of a store are directly accountable for about 40% of its total rental. Are you getting your money's worth out of your windows? Is there any reason why a passer-by would have a desire to enter your store and learn more about the goods that you are selling? Do you feel a certain sense of pride when you look at your windows and realize that they belong to you?

There probably was a time back in the Stone Age of business when the mere possession of a plate glass window placed a store in a class by itself and drew customers for miles around. Unfortunately, for some of us, plate glass making has become such a fine art that the plate glassless store to-day is a relic of antiquity and a thing to be wondered at. So the merchant must do something more than merely possess a window—he must make it conspicuous among its neighbors by reason of its beauty, suggestiveness or the story which it tells.

One way *not* to treat a self-respecting window is to take a sample of everything that you have in stock and pile the whole business in the window. It is suggestive of a remnant or a rummage sale, gives no definite idea of what you are trying to sell and makes a generally bad-looking window. Moreover, it is a well-known fact that the eye does not grasp but one or two details out of such an array. If you can find such a window in your own town try walking past it at your regular gait. Then name the things that you saw. You will remember a very small percentage of the articles displayed.

And even this will be an unfair test because you have attempted to note as many objects as possible while the window is intended to attract the casual pedestrian whose mind is not bent upon any such trial and will therefore not even remember as much as you did.

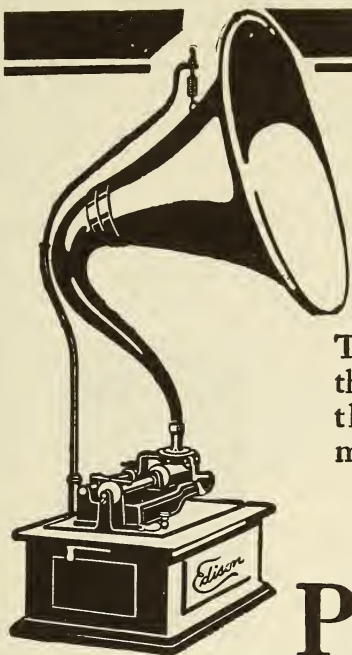
Look at it from another point of view. The great department stores have immense window space and a vast assortment of stock. Do the window dressers in these stores jam the windows with every conceivable article in the place? Although each division of their great window is larger than the entire window of the average store, there are scarcely ever more than one or two different kinds of articles shown in any one window and these articles are almost invariably inter-related. They concentrate upon a few things at a time and drive them home. You must do the same thing if your windows are to earn that 40%.

Some Dealers refuse to put any money into window-displays—not even a very few dollars a month. They think it is a waste of money. If any one of them bought an automobile and broke a spark plug would he let the machine stand idle rather than spend the extra money for a new spark plug? Not only would he buy a new plug but he would replace any other part, no matter how costly.

The Dealer is in a similar position as regards his windows. The first cost is represented by the proportion of the rental which may be charged to the window and this must be paid whether the window is used or not. Now unless the Dealer is more or less of an artist he must have outside help in the form of card lettering, trimmings, or the actual fixtures and materials such as are supplied by our window display department. This slight expense corresponds to the purchasing of the new spark plug, for it is the thing that vitalizes the window and makes the first cost worth while.

It is our realization of the great importance of a well decorated window that prompts us to furnish displays to Dealers below their actual cost to us and to start the series of suggestions begun in last month's issue. These suggestions are designed particularly to meet the needs of the small Dealer who believes that he cannot afford the regular display service. Each display will be designed to require a minimum of expense and will be comparatively simple in construction.

We believe that there is not an Edison Dealer in the country who does not theoretically believe in the value of the window display but many of them simply never take the first step. Our new monthly display suggestions were instituted to supply the impetus necessary to start the hesitating Dealer upon his career as a window display user. We believe that if the Dealer knows that he can rely upon this department to offer suggestions every month he will be glad to use them where he would not care to undertake the designing of his own window trims. Are we right?



Did you ever make a
Phonograph Record?

Did you ever hear your-
self talk, sing or play?

Talk about entertainment—
there is nothing that approaches
the fun and fascination of
making records at home on the

Edison Phonograph

THE EDISON will record what you or your friends say, or sing, or play, and then instantly reproduce it just as clearly and faithfully as the Records you buy are reproduced. This is a feature of the Edison Phonograph you should not overlook.

You can send your voice to a friend, preserve the sayings of children, record your progress as a speaker, a singer or a musician. Anyone can make records on an Edison. It requires no special machine. The blank records can be used over and over.

Let us demonstrate this great feature of the Edison Phonograph and when you buy make sure you get an Edison, the instrument that gives you not only the best renditions of the world's best entertainers, but also the opportunity for home record making.
Edison Phonographs, \$15.00 to \$200.00. Edison Standard Records, 35c. Edison Amberol Records (play twice as long), 50c. Edison Grand Opera Records, 75c. to \$2.00.

ANOTHER HOME RECORDING AD FREE

The new four-minute Recorder and accessories offer you a big field. Take advantage of it now and get this ad into the papers. It tells a similar story to that offered in our last issue, but tells it in a different way. This is a ready-made ad electro No. 28 and the cut of the Phonograph is Stock electro No. 790. Either are yours for the asking if you will send us a clipping of the ad.

READING NOTICES

EVERY Dealer who does any newspaper advertising at all should be able to get a reading notice of the new Edison Records as they go on sale each month. A number of Dealers are getting this free publicity regularly, and the great majority of newspapers will be glad to run it as a news item. Your paid advertisement in the same issue as the Record List will be particularly effective, and you could well afford to have it a little larger than your regular ad.

Or, if you are not a regular advertiser, in any newspaper, you might get the notice published by inserting a paid ad in that issue. But, even if you do not care to do this it would be worth while to try getting the notice published. So many papers devote space to book reviews weekly, if not daily, that it is not at all unreasonable to ask them to give space once a month to a list that will be of interest to a great many readers.

We are suggesting below copy for a reading notice concerning the October Record List. Fix it up to suit yourself and get it into the papers about the 25th of September.

EDISON RECORDS FOR OCTOBER

Music lovers will hail with delight the exquisite selections of the Edison Amberol Concert List for October, introducing the gifted soprano, Anna Case, of the Metropolitan Opera House. Her singing of the familiar "Dearest Name" from "Rigoletto" is superb. Margaret Keyes, another well-known singer, presents in a thoroughly artistic manner the beautiful "O Happy Day, O Day So Dear," which is wonderfully suited to her magnificent contralto. The third number is Chopin's "Nocturne in E Flat" brilliantly performed by Kathleen Parlow, the famous violinist.

The Amberol selections include several exceptional instrumental pieces: Gottschalk's "The Last Hope," always beautiful, is exquisitely performed by the Edison Concert Band; The Tollefsen Trio presents the dainty "Pastel—Minuet;" André Benoist, celebrated young pianist, plays "Old Black Joe" with delightful variations; the New York Military Band gives a stirring rendition of "La Marseillaise;" the National London Military Band presents a dashing march "Sons of the Brave;" the National Promenade Band offers a waltz medley "Take Me Back to the Garden of Love," which is especially recorded for dancing; Julius Spindler and Anthony Giammatteo present a flute and clarinet duet on the "Themes of La Sonnambula." Among the popular hits and excerpts from musical comedies are: "Oh! You Circus Day," by Stella Mayhew, who has been singing at the Winter Garden; two songs from "A Winsome Widow"—"Be My Little Baby Bumble Bee," sung by Elizabeth Spencer and Walter Van Brunt and "String a Ring of Roses Round You Rosie," sung by Walter Van Brunt; "Under the Love Tree," from "The Wall Street Girl," sung by the Heidelberg Quintet; "Hear That Orchestra Rag," a snappy harmonization by the Peerless Quartet and "That Aeroplane Glide," by the same popular four. Then there are four beau-

tiful sentimental songs: "Why Did You Make Me Care?" a splendid song with powerful climax, presented by Charles W. Harrison; "When I Know That Thou Art Near Me," one of Abt's gems, sung by Elsie Baker and James F. Harrison; "Somebody Loves Me," performed in Elizabeth Spencer's delightful manner and "With All Her Faults I Love Her Still," one of Will Oakland's old favorites.

Two exquisite Scotch songs by well-known European singers are: "Will Ye No Come Back Again?" by Archie Anderson and "O Sing to Me the Auld Scotch Sings," by William Davidson; both are full of the rare beauty for which Scotch songs have always been famous. The list also includes a number of other entertaining numbers, including: "Buck Fanshaw's Funeral," by Harry E. Humphrey; "By the Old Cathedral Door," by Cathedral Choir; "Just for To-Day," by Bessie Volckmann; "Shamrock Belles," by Billy Murray and Chorus; "Mysterious Moon," by Ada Jones and Billy Murray; "When the Old Folks Were Young Folks," by Manuel Romain and Chorus; "Ragtime Cowboy Joe," by Edward Meeker, and "Waiting for the Robert E. Lee," by Collins and Harlan.

Thomas A. Edison

SUSPENDED LIST

August 20, 1912

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the same consideration by the Trade as if reprinted in full herewith:

Mo., Lamar—Diamond Drug Co.
Mo., Bowling Green—Huckstep Music Co.
Mo., Bowling Green—Geo. W. Dixon.
Cal., Monterey—Monterey News Co.
Cal., Pacific Grove—Holman's Department Store.
Vt., Springfield—O. E. Noyes.
Vt., Springfield—L. J. Allbee.

Jobbers and Dealers are asked not to supply the above named firms with our apparatus, at address given or any other address.

Thomas A. Edison

AMONG THE JOBBERS

THE Edison Company, Edison Jobbers in Newark, N. J., opened their new building to the public on August 5th, and received innumerable congratulatory messages, floral pieces and general expressions of good will. The new quarters, with a floor space of 60,000 square feet, are situated on the southwest corner of Broad Street and Central Avenue, one of the busiest sections of the city. The new move spells prosperity, and we are glad to have this opportunity to extend our congratulations to the Edison Company.



Edison Artists



REED MILLER
(*Tenor*)



REED MILLER, born in Anderson, S. C., was not satisfied with merely possessing an unusually clear tenor voice, but was determined to become a true artist. To that end he has studied under F. Powers, A. Mees and Walter Damrosch. His field of endeavor is a vast one, including opera, oratorio and concert work, and he has appeared in the best houses all over the United States, singing with the New York Symphony Orchestra and with the Theodore Thomas Orchestra. He has also sung at the Worcester and Evanston Festivals and with the New York Oratorial Society and other organizations of similar character. As a member of the famous Frank Croxton Quartet in which his wife, Nevada Van der Veer, is contralto, Mr. Miller has appeared in all the leading cities of the country.

His repertory is necessarily very extensive, and includes much that it would be impossible for the average tenor to present creditably. But, with his conscientious, untiring study, and his remarkable natural endowments, Mr. Miller has been able to gratify his ambition to become one of the foremost tenors of the country. His voice is clear, perfectly rounded, tremendously powerful and holds its freshness through the most trying selections.

Mr. Miller's popularity among the musical folks may be estimated by the fact that he never fails to secure re-engagements wherever he performs. Upon first coming to New York he appeared with the New York Symphony, was invited to sing twice again that year with the same orchestra, and has maintained the standard set at that time in all his subsequent appearances.

A most ingratiating feature of Mr. Miller's Edison Records is his unusually clear diction, a fact which cannot but impress itself upon all Phonograph owners. Among Mr. Miller's more recent contributions to our list are "Tis All That I Can Say" (Amberol 1072) and (a) "Recompense" (b) "Roses in June" (Amberol 1035).

Thomas A. Edison

THOMAS CHALMERS
(*Baritone*)



THOUGH a comparatively young man, Thomas Chalmers has already gained considerable prominence in the musical world. He has studied singing under several prominent New York vocal teachers, and while pursuing a business career sang successfully in concert and church work in and about New York; his last church position being with the Church of the Ascension, Fifth Avenue.

On the advice of several grand opera artists he gave up a business career and went to Italy to study under Maestro Vincenzo Lombardi of Florence, singing instructor of Caruso, the Lucia and Riccardo Martin and many other prominent singers. After two years of study under Lombardi he made his debut as Marcello in Puccini's "Boheme" with marked success. He was then engaged by Henry W. Savage in Milan for his tour of Puccini's "Girl of the Golden West" with which he sang during the season of 1911-12, in a coast to coast tour in which he won unstinted praise in the role of Jack Rance, the sheriff.

Mr. Chalmers' voice is a rich baritone which several years of careful training by expert masters has rounded into a most pleasing instrument.

Though powerful, it is well modulated, and under perfect control, reaching the upper register with apparent ease. In the beautiful "Barcarole" from "The Tales of Hoffmann" (Amberol 28024) Mr. Chalmers and Marie Rappold give an exquisitely harmonized performance of the familiar gem. Two other selections by Mr. Chalmers are "My Dream," Amberol No. 28019 and Amberol No. 28028, containing two charming little songs, "Contentment," and "A Red, Red Rose."

Thomas A. Edison

WANTS FIRST FOUR-MINUTE RECORDING DEVICE

"THE recording feature in connection with the Edison machine, in my opinion, is very much in its favor. I have been experimenting with the recording device for some time and have succeeded in making some very good piano and talking records. I have one piano record in particular which was made in my home that I prize very much, and I have been told by some Edison Dealers that it is the best they have ever heard."

In replying to this letter from H. J. Weir of Indianapolis, Ind., we told him of the new four-minute recording device which would soon be on the market. His immediate answer to our communication read in part as follows:

"I am pleased to learn that you are putting on the market a four-minute recording outfit and, in my opinion, I think it is one of the best steps towards making the Edison Phonograph far more superior to all other talking machines. I would like to know about what time the new outfit will be on the market as I would like to be the first person in this city to purchase the entire new outfit; if the new four-minute recorder will fit on the 'Opera' machine I thought of changing my 'Home' for a new 'Opera.'"

The letter shows possibilities of the new four-minute Recording outfit which might escape some Dealers—it may lead owners of small machines to buy Operas and Amberolas. Or rather, it will permit those whom interest in the old recording device forced to retain their cheaper machines, to purchase the newer and more expensive models without sacrificing the pleasure of record making.

Every Dealer must know those of his customers who have been using the two-minute recorder. Get up a form letter to these people telling them about the new recorder, emphasizing the fact that it is adaptable to the high-priced machines, and also featuring the hand shaving machine, the value of which they will be quick to realize.

Don't lost sight of the enthusiasm which the mere possibilities of the four-minute device have aroused in this Phonograph owner. He is one of

many who will be delighted by the new Edison feature and will be eager to purchase an outfit. Are they going to get it from you?

Thomas A. Edison

EIGHT-SHEET POSTERS

GEO. P. AUSTIN, Oxnard, Cal., has contracted the Edison 8-sheet poster habit and now has ten of the Old Couples placed in conspicuous positions about the town. Remember that we furnish these handsome posters *free*. Better get some up in your territory while everybody is out of doors.

Thomas A. Edison

WATCH THE SHUBERT QUARTET

MILDRED GRAHAM REARDON, who has sung "Embarrassment" (Amberol No. 1084) and will undoubtedly make other Records for us, will appear in a great many eastern cities this Winter as soprano of the well-known Shubert Quartet. Dealers should keep a watch for this quartet during the coming season, and do a little special advertising when the singers appear in their respective localities.

Thomas A. Edison

COMPOSER PLEASED

THE following quotation from our correspondence with A. F. Lithgow, the Australian composer, will doubtless prove of interest to enthusiastic Edison boosters:

"Just a line to say how delighted I am with the foreign Amberol Records of 'Invercargill' which, by the courtesy of Messrs. Wills & Co., your local agents, I had the pleasure of hearing last week. My most sincere thanks are due your firm, also the band master and members of the New York Military Band for the fine work in recording the same, while I also greatly appreciate the honor of being the first Australian composer to have been recorded by the famous Edison Phonograph—the first, but, I trust not the last.

"I fully intend purchasing one of your Phonographs, so that I may be able to give my small family the benefit—not only of these, but of many other Records contained in your list.

"A Tasmanian lady, who now resides in San Francisco, and is a great friend of Mrs. Lithgow's, was recently paying a visit to a friend there who was entertaining her with the aid of an Edison Phonograph. One of the Records pleased her, and she made a request for a repetition of the same; the hostess remarked that the request was rather a coincidence, as like the lady in question, the Record was an Australian one. 'Perhaps you know of Mr. A. F. Lithgow, the composer, as he belongs to Tasmania,' remarked the hostess. You can imagine what a pleasant surprise it was for a Tasmanian, and particularly a great friend of the composer's wife, and we were just as surprised and pleased ourselves on hearing of this—a sort of 'hands across the sea' incident."



New Edison Records



Foreign Records for September, 1912

BRITISH AMBEROL FOR SEPTEMBER

- 12476 Be British, *Wright* George d'Albert
 12477 Gems of Grand Opera, No. 1 National Military Band
 12478 Oh! Mister McPherson, *Godfrey & Williams* Billy Williams
 12479 When the Convent Bell is Ringing, *Mellor, Lawrence & Trevor* Stanley Kirkby
 12480 Let's All Go into the Ballroom, *Allen & Murphy* Florrie Forde
 12481 The Admiral's Broom, *Weatherly & Bevan* Peter Dawson
 12482 Walking Round the Bandstand, *Marlow & Neat* Jack Charman
 12483 The Green Eye of the God, *Milton Hayes* Bransby Williams
 12484 Same as His Faithful, *Lauder* Harry Lauder
 12485 The Lament of Flora McDonald Archie Anderson
 12486 The Lea Rig T. F. Kinniburgh
 12487 The Land o' the Leal William Davidson

BRITISH STANDARD FOR SEPTEMBER

- 14159 All the Houses are Going Round, *Godfrey & Williams* Billy Williams
 *14160 The Broken Heart, *M. Dennis* William McEwan
 *14161 The Blacksmith's Reel, Bag-pipe Solo, *Godfrey & Williams* W. N. Andrews

GERMAN AMBEROL FOR SEPTEMBER

- 15255 Liliputaner-Garde, *C. Zimmer* Johann Strauss Orchester
 15256 "Gott grüss Euch" aus "Lohengrin", *Wagner* Th. Lattermann

- 15257 "Mondnacht am Rhein," *Hermann Wessler* Elite-Quartett
 15258 Arie aus "Samson und Delila, *Saint-Saens* Ottilie Metzger
 15259 Wenn der Puls von Frau Schulz, *O. B. Roesser* Grete Wiedecke

GERMAN STANDARD FOR SEPTEMBER

- 16252 Der Rosen Kavalier, Walzer, *Richard Strauss* Johann Strauss Orchester
 16253 Lass doch das Grübeln sein, *H. Schultze-Buch* Elite-Quartett
 16254 Der Walzer, *Rud. Nelson* Grete Wiedecke
 16255 Goldregen, Walzer, *Waldteufel* Johann Strauss Orchester

FRENCH AMBEROL FOR SEPTEMBER

- 17168 Fantaisie sur Rip, *Planquette* Garde Républicaine
 17169 Jadis les rois, *Ch. Lecocq* Mlle. Rose Heilbronner
 17170 La Saint Rubert, *Léo Danidoff* Paul Payan
 17171 Au Revoir, *V. Monti* Louis Dupouy
 17172 Valse d'un jour, *Christiné et Fragon* Lucien Rigaux
 17173 En Provence, *P. Cressonnois fils* Paul Lack

FRENCH STANDARD FOR SEPTEMBER

- 18203 La Brahançonne, *F. Van Campenhout* ler Rég. des Guides
 18204 Lui, *Ch. Berol-Clerc* Henriette Leblond
 18205 Le talon dans la Grille, *Christiné et Attic* Paul Lack

SPANISH AMBEROL FOR SEPTEMBER

- 8066 Á México,—Canción, *Lerdo de Tejada* Solo por José Francés, baritono

*Through an error these two Records appeared in the August List. They go on sale with the September Records.

FACTORY VISITORS

AMONG those whom we have had the pleasure of entertaining at the factory in the past few weeks are:

C. C. Clayton, Consolidated Music Co., Salt Lake City, Utah; S. Buegeliesen, Buegeliesen & Jacobson, New York City; P. S. Ridgway, Sherman, Clay & Co., Spokane, Wash.; William H. Lewis, Shamokin, Pa.; Harry W. Weymann, H. A. Weymann & Son, Philadelphia, Pa.; Geo. A. Heidinger, Eilers Music House, Spokane, Wash.; G. R. Coner, Pardee-Ellenberger Co., Boston, Mass.; F. Bardonex, Brooklyn, N. Y.; Mr. McLeod, Mrs. Cuthbertson and Miss Ketcham of Toronto, Can.; Geo. S. Marygold, Southern California Music Co., Los Angeles, Cal.; J. W. Reeves, Eilers Music House, Seattle, Wash.; H. H. Clubb, Eilers Music House, Los Angeles, Cal.; Mr. and Mrs. Carl W. Whalen, Mallinocket, Me.; H. G. Towne, Denton, Cottier & Daniels, Buffalo, N. Y.; E. A. Neff, Ball-Fintze Co., Newark, Ohio; L. Kaiser, S. B. Davega Co., New York; C. W. Morgan, Gimbel Bros., New York; I. E. Edgar and H. R. Painter, American Piano Co., New York; L. C. Wiswell, Lyon & Healy, Chicago, Ill.; J. H. Dittrick, Rudolph Wurlitzer Co., Cincinnati, Ohio; Harry P. Rupp and F. L. Fritchey, Grinnell Bros., Detroit, Mich.; J. P. Riley, Atlanta Phonograph Co., Atlanta, Ga.; L. E. Caldwell, Quincy Phonograph Co., Quincy,

Ill.; H. Paul Mann, Eilers Music House, Walla Walla, Wash.; W. E. Kipp, Kipp-Link Phonograph Co., Indianapolis, Ind.; A. A. Trostler, Schmelzer Arms Co., Kansas City, Mo.; James I. Lyons, Chicago, Ill.; R. S. Williams and H. G. Stanton, R. S. Williams & Sons Co., Toronto, Can.; H. E. Gruttemeyer, Springfield, Mass.; Wm. Keller, L. Buehn & Bro., Philadelphia, Pa.; Daryl H. Kent, M. W. Waitt & Co., Vancouver, B. C.; J. N. Swanson, Houston Phonograph Co., Houston, Texas; F. E. Bolway and Mr. Bolway, Jr., Oswego, N. Y.; Mrs. D. Shepherd and Miss L. Shepherd, L. Shepherd & Co., Fort Worth, Texas; J. N. Blackman, Blackman Talking Machine Co., New York City; C. H. Short, Short Music Co., Pomona, Cal.; H. H. Blish, Harger & Blish, Des Moines, Ia.; J. M. Hayes and Mr. Bercheri, Hayes Music Co., Toledo, Ohio; H. E. Wurlitzer, The Rudolph Wurlitzer Co., Cincinnati, Ohio; F. K. Babson, Babson Bros., Chicago, Ill.; Wm. C. Hamilton, Hamilton Piano Co., Pittsburgh Pa.; R. C. Kretchmar, J. Haines and S. S. Wenzell, The R. C. Kretchmar Co., Philadelphia, Pa.; E. F. Glover, Plainfield, N. J.; Jas. F. Cox, J. F. Cox & Sons, New Haven, Conn.; E. M. Wallace, Olney Music Co., St. Joseph, Mo.; E. M. Backus, Jr., R. S. Howard Co., 200 5th Avenue, New York City.

Thomas A. Edison

Get Those Bull Moose Records.

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynolds.

CAL., Los Angeles—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

D.C., Washington—E. F. Droop & Sons Co.

GA., Atlanta—Atlanta Phonograph Co.
Waycross—Youmans Jewelry Co.

IDAHO, Boise—Eilers Music House.

ILL., Chicago—Babson Bros.
Lyon & Healy.
James I. Lyons.
Rudolph Wurlitzer Co.

Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.

Quincy—Quincy Phonograph Co.

IND., Indianapolis—Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Sioux City—Harger & Blish.

MAINE, Bangor—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co.
Pardee-Ellenberger Co.
Lowell—Thomas Wardell.

MICH., Detroit—American Phono. Co.
Grinnell Bros.

MINN., Minneapolis—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.

MO., Kansas City—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Silverstone Talk. Mach. Co.

MONT., Helena—Montana Phono. Co.

NEB., Omaha—Schultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Newark—Edisonia Co.
Paterson—James K. O'Dea.

N. Y., Albany—Finch & Hahn.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.

New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.

Oswego—Frank E. Bolway.

Rochester—Talking Machine Co.

Syracuse—W. D. Andrews.

Utica—Arthur F. Ferriss.
William Harrison.

OHIO, Cincinnati—Rudolph Wurlitzer Co.
Cleveland—Laurence H. Lucker.
Columbus—Perry B. Whitsit Co.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.

OKLA., Oklahoma City—Schmelzer Arms Co.

OREGON, Portland—Graves Music Co.

PENNA., Philadelphia—Louis Buehn & Bro.
C. J. Hepe & Son.
Penn Phonograph Co.
H. A. Weymann & Son.

Pittsburg—Louis Buehn & Bro.

Scranton—Ackerman & Co.
Technical Supply Co.

Williamsport—W. A. Myers.

R. I., Providence—J. A. Foster Co.
J. Samuels & Bro.

TENN., Memphis—F. M. Atwood.
O. K. Houck Piano Co.

TEX., Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—L. Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.

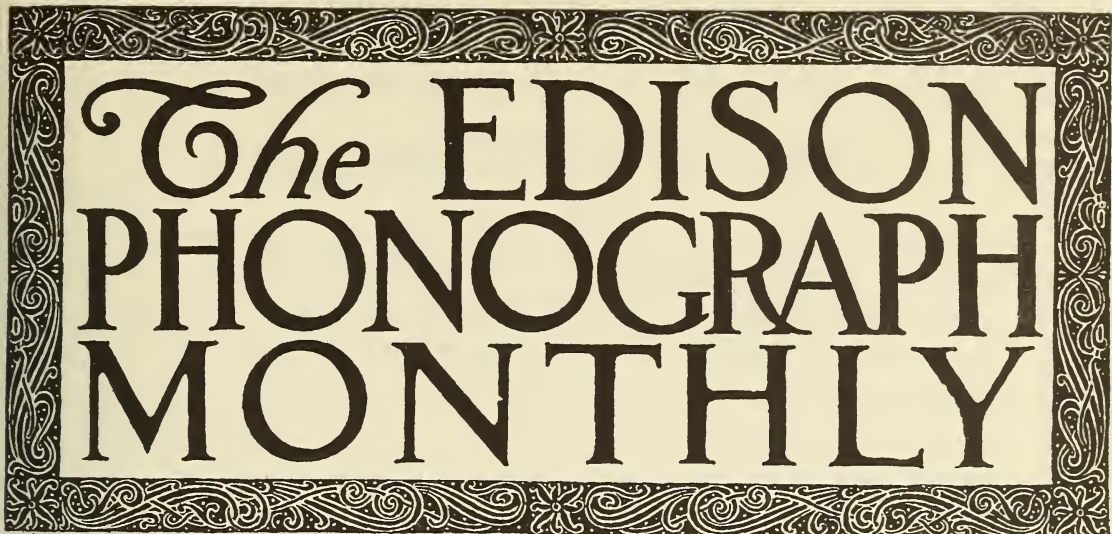
VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Eilers Music House.
Spokane—Graves Music Co.

WIS., Milwaukee—Laurence McGreal.

CANADA, Quebec—C. Robitaille.
Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd.
Babson Bros.
Calgary—R. S. Williams & Sons Co., Ltd.



The EDISON PHONOGRAPH MONTHLY

VOL. X

October, 1912

No. 10

MR. EDISON

ANNOUNCES

HIS NEW RECORD—THE
BLUE AMBEROL

The EDISON PHONOGRAPH MONTHLY

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ATTENTION EDISON DEALERS!

The movement to abolish fixed prices is not dead.

Your opposition to it is still greatly needed.

The Oldfield bill, abolishing fixed prices, was reported by the Committee before Congress was adjourned, and will be voted on at the December session.

We need not tell you what it will mean if the prices on Edison goods cannot be maintained. You know that fixed prices are the best basis for doing business.

DO THIS

Write to all the candidates for Congress in your district, tell them what you think about abolishing fixed prices and ask them where they stand on the subject.

Even though one of them is running for re-election, and he has already written you, write him again.

The subject is important enough to keep him constantly reminded.

Manufacturers, Jobbers, Dealers and all others interested in maintaining fixed prices must do their share in fighting the proposed adverse legislation. Your part now will be to write the candidates for Congress in your district.

THE EDISON PHONOGRAPH MONTHLY

Published in the interests of
EDISON PHONOGRAPHS AND RECORDS
BY

THOMAS A. EDISON, Inc.
ORANGE, N. J., U. S. A.

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THOMAS A. EDISON, LTD. 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
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COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

Volume 10

OCTOBER, 1912

Number 10

MR. EDISON ANNOUNCES THE NEW BLUE AMBEROL RECORD

THE NEW SEASON OPENS WITH A BANG

AT different times during our history we have made announcements of improvements or additions to our line which have meant much to the Trade. Each one of these innovations has boosted sales materially and helped to wear out the cash register.

But never before since the beginning of things have we been so loaded to the muzzle with prize packages. The Blue Amberol Records, the Diamond Reproducer, two new types of concealed horn cylinder machines, the disc line and the new Home Recording campaign based on the four-minute outfit make an array of new features that are fairly hung with dollar marks for every Dealer.

We have been a long time perfecting the Blue Amberol Record, but the Trade will realize that the delay was for the best when the perfection of the new Record has been proven. Our tardiness has been due entirely to Mr. Edison's insistence that no Blue Amberol Record should leave the factory until not only its tonal beauty but its lasting qualities had been ascertained beyond any conceivable question. The tests to which the new Records have been subjected are as severe, if not more severe, than the experiments which any Records have

ever been forced to withstand. Mr. Edison assumed a temporary attitude of hostility toward the Blue Amberol and proceeded in every way that his ingenuity could devise, to find weaknesses in the new Record but he has now declared that it cannot be improved upon.

Now that it is thoroughly tried and proven it will unquestionably mark a new era in Edison business as it will re-awaken interest in thousands of cylinder Phonographs all over the country. The Blue Amberol requires no attachments—that is, any machine which at present plays the wax Amberol Records will play the Blue Amberols. This is important in pushing the first sales because the customer is actually getting an infinitely better Record than the old Record *for the same price!* Then when the Blue Amberol has been on the market a short time its popularity is bound to boost the sale of four-minute attachments. When Edison owners realize the beauty of the Blue Amberol they will be quick to procure the attachments if they have not already done so, particularly in view of the discontinuance of the Standard Record. So get ready for a great big avalanche of Edison business—the bumper crop!

THE BLUE AMBEROL RECORD

The Blue Amberol differs from the old Amberol Record in volume, tone and durability. Being constructed of a hard substance it naturally increases slightly in volume of sound though it is by no means too loud—it is just right. The tone is rounder in quality and has no equal in purity among any Records on the market to-day. But the great feature of the Blue Amberol is that it is *practically unbreakable*.

THE BLUE AMBEROL RECORD HAS BEEN PLAYED 3,000 TIMES WITHOUT WEAR

During the tests to which the Blue Amberol Record was subjected before it was announced it was played three thousand times and a careful comparison between the first and three thousandth performances detected absolutely no difference! Think of it—the Record will not wear out no matter how much it is played. There is not a Record in the whole Blue Amberol list, present or future, that will ever be called upon to stand this strain by any owner—but it could do it if it had to.

Not only is the Record proof against wear, but it will also survive all the minor accidents which a selection might be called upon to endure. It can be dropped upon a hardwood floor without any effect upon its reproducing ability. In fact, it can stand an almost unlimited amount of hard usage without injuring its tone. This is, of course, the great feature of the Blue Amberol and you cannot emphasize it too strongly in your advertising and sales talks. When owners of cylinder Phonographs (no matter of what makes) choose a Blue Amberol selection they know that it is theirs for all time.

COST REMAINS UNCHANGED

Despite the great superiority of the Blue Amberol Record over the old Amberol, the price will remain unchanged; that is

	Dealer	U. S. List	Canadian List
Regular, each, net....	32c	50c	65c
Concert, “ “	48c	75c	\$1.00

(An amount equal to the Canadian customs tariff must be paid by each Canadian Dealer in addition to the above prices to Canadian Dealers.)

As there will be no breakage in the shipping of Blue Amberol Records the special 2% breakage allowance now made on wax Records will, of course, be void. The breakage allowance upon all shipments of wax Records will be continued.

SHIPMENTS ARE BEING MADE AS RAPIDLY AS POSSIBLE

We are making every possible effort to ship the Blue Amberol Records as nearly on the regular shipping date for the November Supplement as possible. It is, therefore, imperative that Dealers place their orders with Jobbers at once if they have not already done so. In case of any unforeseen delay we have authorized their being *placed on sale as soon as they are received*. There are fifty regular Amberols and five Concert Records in this first Blue Amberol list, the first named beginning with catalog No. 1501. The numbers which do not appear in the initial list will in time be issued and Dealers may arrange bins and shelves accordingly. The present list was designed to meet every possible musical taste and includes all varieties of selections, so that Dealers may cater to every owner of a cylinder Phonograph.

THE DIAMOND REPRODUCER

The Blue Amberol Records have made possible the use of a real diamond as the reproducer point, in place of the sapphire which we have been using on the wax Records. Though the sapphire point gave excellent results with the wax Records and gives even better results with the Blue Amberol, the diamond is a still greater improvement over the latter combination. The Blue Amberol being practically indestructible, is not worn by the diamond, but Dealers must impress upon all Phonograph owners the fact that the diamond *cannot* be used on the old wax Records.

The Diamond is, of course, indestructible and will last as long as the machine itself. It imparts to the Blue Amberol a clearness and beauty of tone never before equaled by any Record on the market.

On Amberola and Concert type Phonographs the Diamond “A” Reproducer will be used, while on

Alva, Triumph, Home, Standard, Fireside and Gem type Machines the Diamond “B” Reproducer will be required.

The Diamond “B” Reproducer may be used on Alva, Triumph or Home Phonographs which are at present equipped with model “O” Reproducers as it will fit in the same speaker arm. On Alva, Triumph and Home machines which have not been fitted with model “O” Reproducers, as also on Standards, Firesides and Gems, or where other types of Reproducers are being used, it will be necessary to obtain a special arm for each type machine (which will be included at the prices quoted for Reproducer only), and in ordering it should be plainly stated, for instance—Diamond “B” Reproducer for Standard; Diamond “B” Reproducer for Gem, etc. in order to prevent misunderstanding.

PRICES ON "A" AND "B" REPRODUCERS

In United States, Dealer, \$6.00 net; List \$7.50.
In Canada, Dealer \$7.80 net; List, \$9.75.

October 1st marks the discontinuance of the

RECORD EXCHANGE PROPOSITION

A great feature of the Blue Amberol Record from the standpoint of the Dealer is the wonderful opportunity it affords for working off the old stock of wax Records. Realizing that many Dealers have a considerable number of old wax Records still unsold, we have made the following liberal Return Allowance:

The old allowance of 10% on all Record purchases continues in effect.

In addition, we will allow Dealers to return to their Jobbers for credit such wax Records as they may have in stock to the extent of 5% of their machine purchases for a period of six months.

Both of these propositions are subject to the

present exchange allowance on Reproducers.

Dealers must bear in mind that all four-minute Reproducers with sapphire points can be used on Blue Amberol Records. That is, to say, any machine which plays the old wax Amberols will play the Blue Amberols without alteration.

conditions stated in Dealers' Record Exchange Bulletin No. 59, under date of December 31st, 1910.

This means that if a Dealer purchases \$50.00 worth of Records and \$150.00 worth of machines he can return to his Jobber \$12.55 worth of the old Records, which is a very fair proposition, and will go a long way toward cleaning up many Record stocks—provided of course that the Dealer will hustle and do the big business that the new Records make possible. It is a proposition in which the Dealer wins at both ends—the more Blue Amberols and machines he sells, the greater his profits will obviously be, and the greater hole he can make in his Record stock through the exchange proposition

FOUR-MINUTE PHONOGRAPHS ONLY

Of course, the natural step after abolishing the Standard Records is the announcement that on and after October 1st all Edison Phonographs will be of the four-minute type only. Another important fact is that the Amberola, Concert, Triumph and Home Machines will be equipped with Diamond Reproducers; while Standards, Firesides and Gems will be regularly supplied with model "N" Reproducer, fitted with sapphire point, all at following list prices:

	U. S. List	Canadian List
Amberola I, Circassian Walnut.....	\$250.00	\$300.00
" I, Oak or Mahogany.....	200.00	250.00
" III, Oak or Mahogany.....	125.00	150.00
Concert (formerly "Opera") Mahogany	90.00	117.00
" Oak.....	85.00	110.00
Triumph.....	75.00	97.50
Home.....	50.00	65.00
Standard, Cygnet Horn.....	35.00	45.50
" Flowered Horn.....	30.00	39.00

	U. S. List	Canadian List
Fireside, Cygnet Horn.....	\$27.00	\$35.00
" Sectional.....	22.00	28.50
Gem.....	15.00	19.50

If Diamond Reproducers are desired on Standards, Firesides and Gems, the list prices will be:

	U. S. List	Canadian List
Standard, Cygnet Horn.....	\$40.00	\$52.00
" Flowered Horn.....	35.00	45.50
Fireside, Cygnet Horn.....	32.00	41.50
" Sectional.....	27.00	35.00
Gem.....	20.00	26.00

Dealers must bear in mind these differences in equipment and specify accordingly when desiring Diamond Reproducers on Standards, Firesides and Gems.

Another important point for Dealers to remember is the changing of the name "Opera" to "Concert," noted in this issue.

RECORDERS NOT FURNISHED

Because of the considerable increase in cost of the Diamond Reproducer over that of the Sapphire, Recorders will no longer be included as part of the Triumph and Home outfits. When Recorders are desired they must be purchased as extras at regular list prices and discounts.

COMBINATION ATTACHMENTS

Combination attachments will hereafter be equipped with Diamond Reproducers and this automatically stops the issuing of the sets of ten special Records as the Diamond Reproducer cannot be used on wax Records. When specified in orders, however, we will continue to supply combination attachments with the old type four-minute sapphire Reproducers at the former prices.

This is a material advantage to the Dealer because the four-minute Recorder means a big boom in home recording and the Dealer will make his profit on all Recorders instead of having them included in the outfit. By the way, keep pushing that four-minute Recorder.

Prices for Combination Attachments with Diamond Reproducers are:

	Dealer	U. S. List	Canadian List
Gem, net.....	\$6.60	\$8.25	\$10.75
Standard, net.....	6.75	8.40	10.95
Home and Triumphs, net.....	8.00	9.75	12.70

(Canadian Dealers must pay an amount equal to the Canadian Customs duties, in addition to the Canadian Dealers' prices quoted above.)

PRINTED MATTER FOR BLUE AMBEROL RECORDS

WE have prepared especially attractive and effective printed matter for the exploitation of the Blue Amberol Records. We ask every Dealer to carefully read the following list and to estimate as nearly as possible how much of the various forms he can use to advantage and to order accordingly.

Blue Amberol Catalog, containing the first fifty-five Blue Amberols, is a one-color, twenty-page booklet with handsome cover in two colors, size 5 inches by 8 inches. Form 2280.

In connection with this catalogue we have mailed to each Dealer a blue card which he is to fill out. As we have not heard from some Dealers, we will outline the purpose of this card.

We want each Dealer to prepare a list of owners of Cylinder Phonographs of every make. We are going to furnish each Dealer as many special envelopes for mailing the catalog as he will agree to use in mailing it to the people upon this list. This means that it will cost you exactly 1c to mail each one of these beautiful catalogs in a handsome envelope. How many do you agree to mail? In addition to the booklets *with* envelopes we are going to supply others without envelopes if requested by the Dealer. If you did not fill out that blue card, let us know at once how many booklets you will agree to mail out and how many you want for other purposes. Mention your Jobber's name in replying.

PHONOGRAM.—The Phonogram will appear in a

new style—that of a miniature newspaper of eight pages. The standard size of all catalogs in the future will be 5" x 8" and this is also the size of the new Phonogram.

This means that the Phonogram can be enclosed in the new Blue Amberol catalog—a fact which will undoubtedly lead many Dealers to increase their standing orders. The first edition is, of course, chiefly a Blue Amberol number and ought to be a big help in starting the ball rolling. Better get one in the hands of every owner of a cylinder Phonograph in your territory.

Bulletin.—The Bulletin as usual contains a list of all the Records and is to be hung in the window. It is mailed direct to all active Dealers.

We have also prepared a striking placard announcing the Blue Amberol Record and stating the fact that it has been played three thousand times without showing wear. It is Form 2282, obtainable only through Jobbers.

A second placard contains this phrase: "Mr. Edison announces his new Record—The Blue Amberol." It is Form 2283. Secure copies from Jobbers.

Another handsome placard printed in two colors contains the portraits of all artists on the first Blue Amberol list. This is Form 2284 and is also obtainable from Jobbers only.

Every Dealer can make use of each of the Forms mentioned in this list. The only question is—"How many?"

ANOTHER CONCERT

IN view of our frequent advocacy of Phonograph concerts as an effective means of publicity, we take pleasure in quoting the following letter from J. J. Bushell, Manager of the Colonist Press, Ltd., Hamilton, Bermuda:

"I have pleasure in informing you that under separate cover a copy of the current issue of 'The Colonist' goes forward to you. In this you will find a report of a concert given in a newly opened hall, the excellent Triumph Phonograph with which you recently supplied me filling quite an important place on the program. You will be pleased to learn that many of the selections were exceptionally well received, and encored, and as the audience included people of education and, in fact, was principally composed of that class, the fact that they were satisfied should go far towards making the Edison more popular than ever in this country.

"Quite a few, who came merely for the sake of helping out the cause, went away

with a very different idea of what a musical instrument the Phonograph is, than what they had when they came in, and I have had quite a number of inquiries as to my giving another recital in the near future—to which I have consented.

"I enclose herewith a copy of the program of the evening, which will probably be of interest."

The program referred to contains fourteen selections, eight of which were performed by the Edison—with what excellent results may be judged from the following extract from the account of the entertainment appearing in "The Colonist:"

"The evening's entertainment included a concert of vocal and instrumental music rendered by the Edison Phonograph, the clear and crisp rendition of the various items receiving warm applause. One selection, sung by the famous Scotch comedian, Harry Lauder, received an encore that was only met by repeating the song."

ARE YOU A COUNTRY DEALER?

If so do you believe the story of a man who when shown a giraffe took a good look at him and then said "there ain't no sech animal?"

Do you gaze at the photos of our window displays and admire them, and sigh, and say "It's the advantage those city Dealers have over us that makes them rich, window displays, fine stores, etc."

Bend over and let us whisper in your ear. You have it "all over" your city brethren if you have any sort of show window space at your disposal. A window display in a country town stands out and creates more of a stir than it does in the city where thousands of clever displays are shown.

You can arrange Edison Displays no matter how inexperienced you may be in setting them up. They are built for the man who knows little about arranging displays. Don't be so certain that you could not use them. Make a try at it—you'll be a regular customer thereafter, that's certain!

Thomas A. Edison

DIAMOND "B" REPRODUCERS

We wish to call the attention of the Trade to the following bulletin of parts necessary to assemble Diamond "B" Reproducers to Edison Phonographs now in use, or in the hands of the Trade:

DIAMOND OUTFIT NO. 1

Gem Phonograph with H or K Reproducer

Catalog No.	Name of Part
760	Diamond "B" Reproducer
6310	Reproducer Arm Assembled
4227	Metal Elbow
3281	Straight Rubber Horn Connection

DIAMOND OUTFIT NO. 2

Fireside Phonograph with Sectional Horn, H or K Reproducer

Catalog No.	Name of Part
760	Diamond "B" Reproducer
11110	Reproducer Arm Assembled
4227	Metal Elbow
3281	Straight Rubber Horn Connection

DIAMOND OUTFIT NO. 3

Fireside Phonograph with Cygnet Horn, K or S Reproducer

Catalog No.	Name of Part
760	Diamond "B" Reproducer
11110	Reproducer Arm Assembled
12376	Horn Crane Upright Rod
3281	Straight Rubber Horn Connection

DIAMOND OUTFIT NO. 4

Standard Phonograph with Straight Horn, H, K, R or N Reproducer

Catalog No.	Name of Part
760	Diamond "B" Reproducer
11210	Reproducer Arm with Back Rod Sleeve Assembled
4227	Metal Elbow
3281	Straight Rubber Horn connection

DIAMOND OUTFIT NO. 5

Standard Phonograph with Cygnet Horn H, K, R or N Reproducer

Catalog No.	Name of Part
760	Diamond "B" Reproducer
11210	Reproducer Arm with Back Rod Sleeve Assembled
12376	Horn Crane Upright Rod
3281	Straight Rubber Horn Connection

DIAMOND OUTFIT NO. 6

Standard Phonograph, with Cygnet Horn, S Reproducer

Catalog No.	Name of Part
760	Diamond "B" Reproducer
11210	Reproducer Arm with Back Rod Sleeve Assembled

DIAMOND OUTFIT NO. 7

Home Phonograph with Straight Horn, H, K, R or S Reproducer

Catalog No.	Name of Part
760	Diamond "B" Reproducer
3359	Reproducer Arm with Back Rod Sleeve Assembled
4227	Metal Elbow
3281	Straight Rubber Horn connection
2346	Back Rod Collar
2347	Back Rod Collar Set Screw

DIAMOND OUTFIT NO. 8

Home Phonograph with Cygnet Horn, H, K, R or S Reproducer

Catalog No.	Name of Part
760	Diamond "B" Reproducer
3359	Reproducer Arm with Back Rod Sleeve Assembled
12376	Horn Crane Upright Rod
3281	Straight Rubber Horn Connection

DIAMOND OUTFIT NO. 9

Triumph Phonograph with Straight Horn, H, K, R or S Reproducer

Catalog No.	Name of Part
760	Diamond "B" Reproducer
3405	Reproducer Arm (less back Rod Sleeve)
4227	Metal Elbow
3281	Straight Rubber Horn Connection

For Home and Triumph Phonographs equipped with Model "O" Reproducers no extra parts are necessary as Diamond "B" Reproducers will fit the model "O" arm.

In ordering please specify by OUTFIT NUMBER, as for instance, if a Diamond Pointed Reproducer is desired for a Standard Phonograph with Straight Horn and Model H Reproducer, simply specify DIAMOND OUTFIT NO. 4, etc., and everything will be plain to us. Where outfit number is used it will be unnecessary to specify catalog number for the individual parts making up that outfit.

Thomas A. Edison

SUSPENDED LIST, SEPT. 20, 1912

This name is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the same consideration by the Trade as if reprinted in full herewith.

N. J., Camden—Robert A. Morgan.

Jobbers and Dealers are asked not to supply the above named with our apparatus, at address given or any other address.

PRICE-CUTTING UNDER THE BAN OF THE LAW

SINCE the publication about a year ago of a book of Edison price-cutting cases containing upwards of 500 pages of opinions, injunctions, orders, etc. in different cases, there have been extremely few instances of price-cutting in Edison Phonographs and Records.

As the uniform policy of the Company for the past fifteen years in the protection of its Dealers by the maintenance of uniform sale prices, has been sustained by the recent important decision of the Supreme Court of the United States in the case of A. B. Dick Company vs. Henry, it may be assumed that in the future price cutting and the necessity for bringing suits of this character will be still more infrequent.

Occasionally, however, there will be found people who are willing to violate the most completely settled law of the land and who will persist in their price-cutting practices in spite of anything short of an injunction. In all such cases Thomas A. Edison, Incorporated, will always be found, as in the past, ready to act through its patent counsel to put such offenders under the ban of the law.

On Saturday, September 14th, representatives of the Company learned that a New York auctioneer by the name of Louis Weil had advertised an auction sale of a Dealer's stock to take place in Port Chester, N. Y. at 10.30 A. M. on Monday, September 16th.

The sale of Edison goods, however, did not take place for when it was about to open in accordance with the advertisements, Weil was served with the restraining order, a copy of which is printed herewith.

When the case came up on September 20th, as provided in the order, a preliminary injunction was granted continuing the restraining order in force. The restraining order follows:

"IN THE UNITED STATES DISTRICT COURT SOUTHERN DISTRICT OF NEW YORK

Thos. A. Edison, Inc.	{	In Equity on United States Letters Patent No. 880,707.
Complainant		
vs.		
Louis Weil,		
Defendant.	}	

ORDER

Upon reading and filing the bill of complaint in this cause and the affidavits of the affiants Wilson, Aylsworth, Dolbeer, Madison, Chew and Molck,

And upon motion of Louis Hicks, Esq., Solicitor and of counsel and Herbert H. Dyke, Esq., of counsel, for the complainant, it is upon due consideration,

ORDERED that the defendant, Louis Weil, show cause why a preliminary injunction should not be issued against him as in said bill of complaint is prayed, at a session of this Court to be held in the Court Rooms thereof in the Post Office Building in the Borough of Manhattan, New York City, at 10.30 A. M. on the 20th day of September, 1912 or as soon thereafter as counsel can be heard.

And you, Louis Weil, and your associates, attorneys, clerks, servants, agents and employees, and each of you, hereby take notice that you and each of you are hereby specially restrained and enjoined, pending the cause and until the further order of the Court, from directly or indirectly selling or offering or

advertising for sale any Edison Standard Records for less than 35 cents each and any Edison Amberol Records for less than 50 cents each, or any of said Records in violation of the conditions contained in the license labels affixed to the cartons containing the same, and from directly or indirectly disposing of any of said Records in any manner whereby any of them would be acquired for less than 35 cents each for Edison Standard Records and 50 cents each for Edison Amberol Records.

And further take notice that you and each of you are hereby enjoined, pending the cause and until the further order of the Court, from removing, secreting or transferring any of the said Edison Standard Records and said Edison Amberol Records from the premises wherein the same now are, to wit: No. 27 South Main Street, Port Chester, County of Westchester, State of New York.

C. M. HOUGH,
U. S. Judge."

Thomas A. Edison

RECORD RETURN GUIDE FOR OCTOBER

After October 1st, 1912, United States M to Z Jobbers and United States and Canadian Dealers may return to the factory for credit under the terms of the current 10 per cent. Record Exchange plan, Edison Amberol and Edison Standard Records listed up to and including the numbers given in the following table:

Grand Opera }	Group	AMBEROL STANDARD	
	\$2.00 1.50 1.00	40044 35021 30047	
Domestic.....		814	B-112
British.....		12358	14086
French.....		17128	18180
German.....		15205	16207
Italian.....		7515	20615
Hebrew.....		10013	21034
Spanish.....		8041	21283
Filipine.....		8018	21266
Mexican.....		6144	20374
Portuguese.....		5093	19490
Argentine.....		7112	19784
Cuban.....		None	20711
Porto Rican.....		8511	None
Swedish.....		9401	20551
Bohemian.....		9806	16547
Hungarian.....		11003	20722
Norwegian.....		9200	19900
Polish.....		None	10708
Belgian.....		None	18480
Danish.....		None	15800
Holland-Dutch.....		None	18472
Welsh.....		12203	12338
Hawaiian.....		11504	20716
Japanese.....		None	12826
Chinese.....		None	12768
Finnish.....		11556	20728
Russian.....		11206	20731

Thomas A. Edison

TO THE TRADE

NOTICE is hereby given that the name of the "Opera" Phonograph has been changed to "Concert." All advertisements and printed matter hereafter will be changed accordingly. Dealers and Jobbers are requested to make the necessary changes in any advertising which they may be using for this type of Edison.



Edison Window Displays



WILL YOU BE CAUGHT NAPPING?

HEEED this warning, regarding preparation for holiday business. Each new year shows there is a marked tendency toward early gift buying—particularly luxuries for the home.

It is now October. By December 1st and during the remainder of the month your store should take on the Christmas spirit, stock spic and span, windows bright and cheerful, showing gift suggestions.

By using this display you get full benefit from the small expenditure necessary to secure it.

If you are to be ready by December 1st as you should be, there's not a moment to loose. All orders received after November 15th will be sent by express at your expense. This extra expense you only place upon yourself by neglect. Send your order in now. Display No. 24, price \$2.50. Read on.



EDISON WINDOW DISPLAY NO. 24 FOR CHRISTMAS, \$2.50.

We here offer you a window display for \$2.50 that is designated as a *selling* display for the entire month of December. Understand this is not a Christmas display suitable for a few days' showing at or on Christmas Day. It is simply a holiday display with enough Christmas suggestion to attract and plenty of live show card phrases to catch the eye of the gift buyer, while in the buying mood.

READ THE FREE OFFER

First let us talk about the size of this display. Do not glance at the photo and form the opinion that your windows are too small. Measure them and see if you have a space 3 feet 6 inches wide and two feet deep. If so you can use the central portion of the design at one time and the two side pieces at another. If your window is large you can add more

Continued on page (10)

DID YOU BUILD THAT BACKGROUND?

IF so you're surely interested in this photo, showing how the background can be redecorated at an expense of *ten cents*. Doesn't this display look changed? Isn't it worth your effort to produce it? If you didn't build the background shown in the September MONTHLY do it now. If you did, *change* it, to look like this photo. Judging from the amount of calls for free "Do You Know" signs there must be many Dealers interested in this correspondence course of window trimming. We trust you'll find the directions simple and the labor interesting. You'll soon become proud of the displays you produce with your own hands. In the next issue we propose to show you how to use these frames in a different manner at small expense and a little additional carpenter work.

Keep at it, you'll be well repaid for your trouble. Now we proceed with the "ten cent" shift.

Purchase one roll of crepe paper of best quality as near the shade of blue amberol Record cartons as possible. Do not unroll it. Mark it off every two inches and cut crosswise through the roll with a heavy pair of shears. This gives you strips two inches wide and three and one-half yards long. Remove the present wall paper or cloth backing and to the back of the frames with small tacks fasten the strips as shown pulling rather tightly and weaving the up and down strips in and out through the others. Keep them straight by measur-

ing, allowing two inches between strips. The sunburst effect at top of two side frames is made by simply letting the strips cross each other in the center. With some of the scrap ends make a little rosette for the front center pleating up like a fan and wiring the bottom, then opening out like a fan

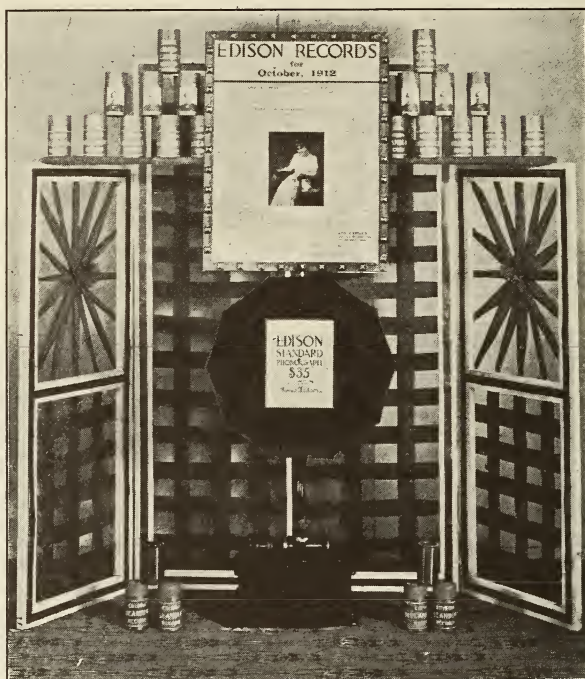
in a circle. That's all there is to the ten cents, just what we promised, a change in the background.

Now notice the Bulletin and Record cartons above the machine. Place a neatly covered board three or four inches wide across the top of side frames and see that the front of it is just perpendicular above the horn crane just back of spring. You see the bulletin rests on the horn crane and is then tacked to face of board which holds it in a prominent spot and perfectly straight.

To use the bulletin paste it to heavy cardboard and secure enough cheap wall moulding to frame it. Use gold frame and your gold striped frames and blue and gold in the Record cartons and crepe paper will make a pleasing window.

Now read this:

At each side of the machine is a space. This is an ideal location for two (a right and a left) pictorial signs. We have a limited quantity of these and will ship the two via express for one dollar. You need them to lend real selling life to this display. First come, first served, so order yours while it is still on your mind.



EDISON WINDOW DISPLAYS

(Continued from page 9)

machines. Either of the two side pieces can be used in a window twenty inches wide and can also be used on the counter with good effect. Now is it settled that space does not prevent your using this display?

Now to set up this display you need no fixtures of any kind and we send directions that are so plain you cannot fail. Really it is so easy to arrange that directions are not necessary. It calls for a few Records and one machine. Now is it settled that you can set it up and have a window just as attrac-

tive as the photo?

Half of this display we are going to send free. The center portion is priced at \$2.50, the two side units advertising Blue Amberol Records will be shipped free to every Dealer who purchases a display.

When you stop to consider that this display is bright and attractive with a handsome sparkling artificial holly wreath and Christmas trees and that you could not get the show card lettering alone for this price is it not settled that you can spare \$2.50 for this display?

Remember we want your order early.



Edison Artists



DONALD CHALMERS

(Bass)



A NATIVE of Pittsburg, Donald Chalmers spent several years as a member of various boy choirs in that city so that he may truthfully be said to have been reared in a musical atmosphere. All his studies until he reached the age of seventeen were directed by his mother who then placed him in care of William Stevenson, a pupil of the elder Lamperti. At this early age his voice had ripened into a full, rich, *basso cantante* and he was made soloist of the Fourth Presbyterian Church of Pittsburg.

As a student at Washington and Jefferson College Mr. Chalmers directed the Glee Club of which he was a soloist, and he sang in various cities in the neighborhood of Pittsburg. He later became soloist with the Pittsburg Orchestra of which Victor Herbert was director.

Coming to New York, he studied under Oscar Saenger and was immediately engaged as soloist in St. Andrews M. E. Church. He then made two extensive tours to the Pacific coast under the management of the Redpath Lyceum Bureau, resuming his studies under H. Howard Brown. He was then engaged by Calvary M. E. Church, one of the largest in America.

Mr. Chalmers has been engaged for five consecutive seasons as bass soloist at the Norfolk, Conn., Festivals where he has appeared with such well-known artists as Schumann Heink, David Bispham, Mme. Jornelli, Mme. Rider Kelsey, Ellison Van Hoose and others. He has just completed his seventh consecutive engagement at Ocean Grove, N. J., as

principal soloist and assistant director to Tali Esen Morgan. In this capacity he has sung with the greatest artists of this country and he has gained the reputation of having the only voice that fills the vast Auditorium sufficiently to allow him to be perfectly understood.

Those who have had the pleasure of hearing Mr. Chalmers on the Edison will have no difficulty in crediting this remarkable feat to the singer for his voice records very powerfully, with a fullness and richness of tone that is delightful. His enunciation is extremely clear and his voice possesses a smoothness that bespeaks careful training.

Thomas A. Edison

MARIE RAPPOLD'S ENGAGEMENTS

GET out your Amberol Concert Records by Marie Rappold and be ready to play them over for her many enthusiastic admirers. The great prima donna opens her season on October 12-16, when she will be soloist at the Maine music festival at Portland and Bangor. On the 18th and 19th of the same month she appears as first soloist of the new season of the Boston Symphony Orchestra at Boston and other New England towns. The 25th of October marks her appearance in the same capacity with the Minneapolis Orchestra; on the 29th she sings in Chicago; on the 28th in Kansas City and on November 1st in the St. Louis Coliseum.

Mme. Rappold's reputation is such that she will attract large audiences wherever she appears. When they have heard her sing they will be interested in her Records. It is up to you to let them know that you have the Records.

Thomas A. Edison

ORDERING WINDOW DISPLAYS

WE wish to call the attention of Dealers to the advisability of ordering Window Displays early enough to permit of their being shipped with other goods through Jobbers. This not only insures your receiving the displays in good time but it also saves unnecessary transportation charges.



New Edison Records



EDISON BLUE AMBEROL RECORDS

NOVEMBER, 1912

THE Edison Blue Amberol Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada as close to the scheduled selling date of November Records (October 25) as manufacturing conditions will permit and Jobbers will immediately re-ship to Dealers. *The Records may be placed on sale as soon as received.* Supplements, Phonograms and Hangers will be shipped with Records to Jobbers, who will in turn re-distribute to Dealers. These also may be distributed as soon as received. Dealers should place orders for Records with Jobbers at once, to insure prompt shipment when Jobber's stock is received.

THOMAS A. EDISON, INCORPORATED
ORANGE, N. J., U. S. A.

BLUE AMBEROL CONCERT LIST

75 cents each in the United States; \$1.00 each in Canada

28104 One Sweetly Solemn Thought (R. S. Ambrose)

Thomas Chalmers

Baritone solo, orchestra accompaniment

Church and concert singers the land over love to sing this exquisite sacred song which though very familiar never loses its charm, but on the contrary seems to gain in richness and beauty with repetition. There are many who find comfort in the thought that each succeeding day brings them nearer to the Great White Throne and nearer to the day when they will cast their burdens aside. To them Mr. Chalmers' powerful, clear baritone, ringing with this reassuring message, will be an inspiration. Words by Phoebe Cary.

28107 Love's Old Sweet Song (J. L. Molloy)

Christine Miller

Contralto solo, orchestra accompaniment

If any music lover were to compile a list of songs which will live always, he could not but include this beloved song, for it has a depth of real sentiment in the poem which finds expression in the beauty of the melody. J. L. Molloy, the composer, a native of Ireland, has written a number of songs, Irish melodies and operettas which have enjoyed great popularity. Christine Miller's sympathetic contralto, in an exceptionally beautiful orchestra setting, is ideally suited to the selection. Words by G. Clifton Bingham.

28108 Believe Me If All Those Endearing Young Charms (Thomas Moore)

Anna Case

Soprano solo, orchestra accompaniment

No wonder that England, Scotland and Ireland all claim to be the birthplace of this truly classic love ballad. Whether the words inspired the music or the music prompted Thomas Moore to pen this sublime expression of devotion, each in its simple beauty is the complement of the other. The superb quality of Miss Case's voice, her expressive interpretation and perfect simplicity render the song doubly beautiful. Always charming, it is unusually so when performed by the gifted young soprano who sings it so delightfully for us here.

28109 The Angel's Serenade (Gaetano Braga)

Margaret Keyes

Contralto solo, with harp, 'cello and flute

Gaetano Braga, the eminent Italian 'cellist, has written several operas, some vocal chamber music and 'cello compositions, many of them of a high order, but he will probably live in the hearts of Americans chiefly for his "Angel's Serenade." The piece is familiar wherever good music is heard nor does it seem to lose its hold upon popular taste. Margaret Keyes sings the famous serenade with an exquisite

harp, 'cello and flute arrangement in which the last two instruments in turn take up the familiar strain while the wonderful contralto voice pours forth a beautiful second part. The English translation is by Theo. T. Barker. Thoroughly artistic in every measure, this is a Record long to be remembered.

28110 I Hear You Calling Me (Charles Marshall)

Orville Harrold

Tenor solo, orchestra accompaniment

This Record marks the first appearance of Orville Harrold on any Phonograph list—a fact which in itself makes the selection noteworthy. For Mr. Harrold, an American, has in a comparatively short time risen to international fame as one of the great tenors of the day. After his triumph in "*Naughty Marietta*," Oscar Hammerstein took him to England as the leading tenor in his London Opera House, where he did excellent work. This beautiful little sentimental song, requiring a highly artistic presentation, affords the singer ample opportunity to display the clearness, sweetness and wonderful quality of his magnificent voice. Words by Harold Harford.

BLUE AMBEROL REGULAR LIST

50 cents each in the United States; 65 cents each in Canada

1502 Trio from Faust (Gounod) In English Agnes Kimball, Reed Miller and Frank Croxton

Soprano, tenor and baritone, orchestra accompaniment

The famous trio from "Faust" occurs in the last scene of the last act and is the dramatic climax of the opera. *Marguerita*, her reason shaken by her misfortunes, has slain her child, and now lies in prison upon her pallet of straw, awaiting death. *Faust*, aided by *Mephistopheles*, has gained access to her cell, and tries to persuade her to fly with him. But, she turns in horror from her lover when she sees his companion, and, in an agony of supplication, implores Heaven for pardon. As she sinks in death, *Mephistopheles* pronounces her damned, but a voice from on high proclaims her saved. Miss Kimball, and Messrs. Miller and Croxton have been singing in concert for years as soprano, tenor and baritone respectively of the celebrated Frank Croxton Quartet. An effective Record of their concerted efforts is offered lovers of grand opera sung in English.

1503 The Palms (Jean-Baptiste Faure)

Charles W. Harrison

Tenor solo, orchestra accompaniment

"The Palms" is undoubtedly one of the world's great anthems. It is known in nearly every home. In one-half the churches of the land it is a regular part of the services at Easter-time. Jean-Baptiste Faure, its composer, a Frenchman by birth, has won fame as a dramatic baritone appearing in many important operas. Mr. Harrison, who has been tenor soloist in a number of large Eastern churches during recent years, sings the selection with consummate ease, never faltering even in its most difficult passages.

1507 Town Topics of Pumpkin Center (Cal Stewart)

Cal Stewart

Yankee drollery

"Uncle Josh" has been away and upon his return home is "brushing up" on the "doin's" while he was in New York. Judging from the frequency of the famous "Stewart laugh," paragraphs from the local paper amuse him but little less than they will amuse the purchasers of the Record. A humorous song of three verses, "The Paper From Your Home Town," is introduced, and winds up a very entertaining cylinder.

1509 La Paloma (Sebastian Yradier)

Edison Concert Band

Of the numerous compositions of the prolific Spanish song writer, Sebastian Yradier, "La Paloma" (*The Dove*) is the best known. Its great popularity is divided between its vocal and instrumental forms. In Mexico it is as nearly the national air as any of which that turbulent country boasts. With the characteristic rhythm and castanet effects it makes as lovely a serenade as one could wish.

1518 Whispering Hope (Alice Hawthorne)

Helen Clark and Harry Anthony

Mezzo-soprano and tenor, orchestra accompaniment

A charming mezzo-soprano and tenor duet in waltz time—a song of hopefulness for brighter days to come, even during the darkest hours of sorrow. There is a touch of sweet sadness in the melody which is well in keeping with the theme. The Record marks Miss Clark's first appearance for the Edison. The freshness of her voice and the artistic manner in which she sings will win her many friends. Mr. Anthony is the same talented tenor as ever, singing with a degree of understanding that places him in the front rank of Edison entertainers.

1519 Kitty O'Neil Medley of Reels

Charles D'Almaine

Violin solo, orchestra accompaniment

A spirited medley of reels including "Charlie's Reel," "Ball and Pin," "Dick Sands," "Douglas Favorite," "Old Ironsides," "Kitty O'Neil," "Juniata" and "Quindaro." Charles D'Almaine, for years well-known in Edison circles, performs the selection as only a talented violinist can. If you doubt that it takes unusual energy to make a Record of this kind, try playing a medley of lively reels continuously for over four minutes, and bear in mind that there musn't be even a single mistake!

1522 Money Musk Medley—Virginia Reel (For Dancing)

National Promenade Band

A Virginia reel danced to good, spirited music is a lot of fun, as its popularity attests. This special dance Record contains "Money Musk," "Pop Goes the Weasel," "White Cockade" and "We Won't

Go Home Till Morning"—four familiar old tunes that have probably never before been so well arranged and presented in medley form. You will never be too old to enjoy watching a reel and you'll have a hard time to keep from joining in if this Record is playing for the dancers.

1523 "Hi" and "Si" of Jaytown (Steve Porter)

Porter and Harlan

Rube sketch

Two better "rubes" than Steve Porter and Byron Harlan would be hard to find. As "Hi" and "Si" they talk and sing about their trip to New York. Lem Colly happens along, and after the greetings are exchanged, Lem says: "What I want to know is, who keeps the hotel down at New York now?" "Hi" and "Si" tell him—but you want to hear that part of the Record to appreciate the reply. There are a lot of other funny situations, and a song with melodian accompaniment. The Record is decidedly "rural" throughout and thoroughly enjoyable.

1527 Serenade (A. Emil Titl)

Florentine Instrumental Trio

'Cello, flute and harp

Titl's "Serenade" is too well known to require any special introduction. The trio arrangement we present gives the air first to the 'cello, then to the flute with 'cello obligato, the harpist meanwhile playing a delicate accompaniment. Of the works of Titl, the "Serenade" alone survives, but even one such composition would bring fame to any musician. The members of the Florentine Instrumental Trio are soloists of marked ability and their concerted efforts are, therefore, irreproachable.

1531 Way Down South (George Fairman)

Heidelberg Quintet

Male voices, orchestra accompaniment

A "slow rag" suggestive of the langorous darkey, with a rumbling bass carrying the air at times, this song is decidedly catchy and particularly well adapted to a chorus of male voices! There are harmony effects in abundance, particularly when a strain from "My Old Kentucky Home" is introduced. At shore resorts and cabaret shows, "Way Down South," was all the rage during the summer. You will be interested to know that the high tenor voice heard in the quintet is Will Oakland's.

1535 Music Vot's Music Must Come from Berlin (Grace Le Boy)

Maurice Burkhart

Character song, orchestra accompaniment

All who saw the New York production of the musical comedy, "Madame Sherry," will recall the character song hit of the above title, with which Elizabeth Murray "brought down the house" at every performance. It is a "scream," sung in German dialect. A son of the Fatherland protests that American music, including the method of writing it, is all nonsense. With humorous references to the band conducted by "John Philip Souse," the "Blue Doughnut Waltz" and "I Love My Wife But Oh You Kid Glove," the Record is a succession of laughs from start to finish. Gus Kahn wrote the words.

1536 My Lady Lu (Edwin S. Brill)

Walter Van Brunt and Chorus

Tenor and mixed chorus, orchestra accompaniment

When Edwin S. Brill and Chas. W. Doty wrote "Ma Lady Lu" they probably did not dream that it would so far out-live the average popular song. But this coon love song has a mellow sweetness and beauty of harmony that grows ever more pleasing. The mixed chorus humming the refrain and the delicate orchestra accompaniment, help to make the Record a charming one indeed. The song has never been performed more artistically than in choral form as we have arranged it here.

1539 Medley of Southern Plantation Songs

New York Military Band

A wonderful assortment of clogs, reels and songs including "Massa's in the Cold, Cold Ground," "Carry the News to Mary," "Dixie" and a number of other good old plantation tunes that everybody loves to hear. It has no superior as a band medley, from the standpoint of arrangement and of the spirit and dash with which it is performed. Records of familiar airs have always been extremely popular among Edison owners, and we anticipate that this one will prove unusually welcome. It is undoubtedly one of the choice offerings of the entire list.

1544 (a) Darkies' Dream (Lansing); (b) Darkies' Awakening (Lansing)

Fred Van Eps

Banjo solo, orchestra accompaniment

No supplement of new Edison Records seems really complete without a banjo solo by Mr. Van Eps. This one, comprising two well-known darkey airs, is about as interesting and lively as could be made. The darkey's dream and awakening are realistically pictured in the various movements of the selections. A Record to start the feet and hands a-tapping, and to make us wonder how Mr. Van Eps can play with such brilliant and faultless execution.

1545 Abide With Me (William H. Monk)

The Frank Croxton Quartet

Mixed voices, orchestra accompaniment

The famous Frank Croxton Quartet, comprising Agnes Kimball (soprano), Nevada van der Veer (contralto), Reed Miller (tenor), and Frank Croxton (bass), has no superior in the presentation of sacred music. Each is a soloist of marked ability, hence they are qualified to specially arrange songs as they have this one. Solos by different members of the quartet, with duets and full choral effects, give

each verse a new interest and beauty. William Henry Monk, an Englishman, in addition to composing this beloved old hymn and many other anthems, chants, etc., was the musical editor of several important publications. Words by H. F. Lyte.

1551 The Count of Luxembourg—Waltzes (Franz Lehar) American Standard Orchestra

Ever since its production in London in May, 1911, "*The Count of Luxembourg*" has been hailed as the musical equal of "*The Merry Widow*" which was written by the same gifted composer, Franz Lehar. The opera is now playing in New York to crowded houses at every performance. We have combined the principal waltz themes, "Say Not Love Is a Dream" and "Are You Going to Dance?" into a captivating selection which will delight those who have already seen the play and do much towards awakening an enthusiastic interest in it among those less fortunate.

1552 Are You Going to Dance?—The Count of Luxembourg (Franz Lehar)
Elizabeth Spencer and Irving Gillette

Soprano and tenor, orchestra accompaniment

One of the most spectacular and delightful scenes in Franz Lehar's popular light opera occurs in Act II when *Angèle* and *René* dance up the great staircase in the reception hall of the *Grand Duke Ratinov*, singing this beautiful waltz song which is the musical "hit" of an exceptionally charming score. The song itself has that peculiar fascination which "*The Merry Widow*" possessed. Words by Basil Hood.

1553 Bells Solo from The Magic Flute (Mozart) Charles Daab

Bells solo, orchestra accompaniment

"The Magic Flute," in two acts, was Mozart's last opera, and is to-day the oldest German opera holding a place on the American stage. The bell-chime given to *Papageno* and the magic flute given to *Tamino* by the *Queen of the Night* as they start in search of her daughter *Pamino*, play an important part in the story of the opera. The sprightly "Bells Solo" is given a finished production by Mr. Daab, whose Edison Records, whether they be solos on the xylophone or bells, are always in great demand.

1554 Roses, Roses Everywhere (Henry Trolere) Harvey Hindermeyer

Tenor solo, orchestra accompaniment

This charming waltz song by Henry Trolere, an English composer of many favorites, has merit far beyond that of the average popular song of the kind. Though flowing easily, it has a decidedly distinctive note and reaches a beautiful climax which Mr. Hindermeyer enjoys thoroughly, as will those who hear his powerful, well-modulated voice. The words by Clifton Bingham are written around a pretty sentiment and add much to the beauty of the song as a whole.

1555 Where the Moonbeams Gleam (Charles R. Daniels) Campbell and Gillette

Tenor duet, orchestra accompaniment

A pretty story, written by Earle C. Jones, of love-making 'neath gleaming moonbeams and twinkling stars, in a musical setting that makes it a real "hit." Two verses and three choruses, the last refrain sung softly with bells introduced. The perfect blending of the voices of these two popular Edison tenors and their clever team work, are the despair of their imitators.

1558 Menuet, Op. 14, No. 1 (Paderewski) American Standard Orchestra

Ignace Jan Paderewski's "Menuet" is one of the dainty little standard concert pieces that lose nothing by constant repetition. It is one of the earlier compositions of the distinguished pianist, and was popular in England and America long before his initial appearances there and here in 1890 and 1891. His present-day popularity is probably due as much to the "Menuet" as to his playing. Although heard most frequently in piano form, the orchestra arrangement we present is superb.

1559 The Valley of Peace (I. H. Meredith) Anthony and Harrison

Tenor and baritone, orchestra accompaniment

"There's a beautiful valley of peace
Where the heart of the weary may rest."

When a beautiful thought receives a beautiful musical expression, be it sacred or secular, one has found true art. Harry Anthony and James F. Harrison have for a long time set a standard in the presentation of sacred duets, their sympathetic and heart-felt performances imparting to their selections a tone of religious sincerity that touches the heart of every lover of sacred music. This song is a great favorite wherever sacred music is known. The many Edison owners who have especially requested and who have waited so long for it will be more than amply repaid for their patience, for here it is on a Record that will never wear out. Words by Mrs. Frank A. Breck.

1561 The Glory Song (Chas. H. Gabriel) Anthony and Harrison and Edison Mixed Quartet

Tenor, baritone and mixed voices, orchestra accompaniment

The great English hymn which was a regular feature of the revival meetings conducted a few years ago by Evangelist Alexander. To give it as effective a presentation as possible we have it arranged with incidental solos and duets, with several voices heard at intervals in full chorus. The duets of Messrs. Anthony and Harrison are invariably distinctive in their superiority, but with the addition of mixed voices we have produced a stateliness and grandeur which can be obtained in no other way. One need not attend a revival meeting to feel the solemnity and beauty of "The Glory Song" while it is available upon the Edison.

1563 Aunt Dinah's Golden Wedding**Empire Vaudeville Co.***Vaudeville sketch*

An original and highly entertaining vaudeville sketch in which the darkies come to celebrate the Golden Wedding of Aunt Dinah (Byron G. Harlan) and Uncle Joe (Arthur Collins). Such good old favorites as "The Golden Wedding," sung by the entire company; "Golden Slippers," with verse by Mr. Harlan and chorus by the merry-makers; "Old Black Joe," by Mr. Collins and "Hear Dem Bells," by all hands, are introduced and interlarded with a lot of lively chatter. The Record is a big laugh all the way through—there's not a dull moment in it.

1564 Sounds from the Operas—Waltzes (For Dancing)**National Promenade Band**

An excellent dance Record, made especially for that purpose in slow waltz time, containing the following selections: "Ah, So Pure," from *Martha*, "Home to Our Mountains," from *Il Trovatore*, "Then You'll Remember Me," from *The Bohemian Girl*, "La donna è mobile" (Woman is Fickle) from *Rigoletto* and the "Sextet" from *Lucia di Lammermoor*. It is a capital band piece and a most interesting pot-pourri aside from its special arrangement.

1566 The Village Band (Theodore Morse)**Walter Van Brunt and Chorus***Tenor and male chorus, orchestra accompaniment*

A novelty march song that does not depend alone upon the captivating swing of the music but has a humorous little habit of leaving the rhymes incomplete and substituting remarks about the band. The male chorus, particularly the bass, impersonates the village band in a very entertaining fashion while Walter Van Brunt sings their praises in his usual earnest fashion. Words by D. A. Esrom.

1567 One Heart Divine (A. H. Rosewig)**Elizabeth Spencer and Irving Gillette***Soprano and tenor, orchestra accompaniment*

A ballad of high musical merit, rendered in good style by Miss Spencer and Mr. Gillette, whose duet Records are always pleasing. With two soloists of the exceptional ability for which both these talented singers have long been noted, it is inevitable that a charming waltz song of this kind should gain wide popularity among those who are appreciative of the better class of ballads. In both the vocal and instrumental parts the perfection of Edison recording is evident.

1569 Norah Acushla (Harrison Millard)**Will Oakland and Chorus***Counter-tenor and mixed chorus, orchestra accompaniment*

In choosing this old favorite from the almost innumerable songs and ballads of the celebrated American composer, singer and instructor, Harrison Millard, Will Oakland is sure to gain the hearty approval of his many admirers. Somehow or other, a counter-tenor voice, particularly one of such purity and range as Mr. Oakland's, seems to exactly fit the sentiment of these Irish songs. We are prompted to make the statement remembering the wide vogue which similar Edison Records have enjoyed in the past. Here a mixed chorus hums part of the refrain and then joins the soloist in the closing measures obtaining a lovely effect. Words by George Cooper.

1570 Serenade (Hermann Kotschmar)**The Tollefsen Trio***Piano, violin and 'cello*

A dreamy air that will delight lovers of chamber music. The composer, Hermann Kotschmar, was born in Germany, July 4th, 1829, and died April 15th, 1908. He came to America in 1848, settled in Portland, Me. in 1849, and from 1869 to 1898 was conductor of the Haydn Association of that place. His numerous vocal quartets, piano-forte selections and songs have firmly established him in the musical world. His "Serenade" is a favorite with the Tollefsen Trio and is here presented with all the grace that has made their ensemble playing famous. The combination of piano, violin and 'cello ends itself admirably to selections of this character.

1571 Darktown Eccentricities**Golden and Hughes***Vaudeville sketch*

A highly amusing dialogue between two inhabitants of Darktown. Four or five brand new "gags," one or two old ones, a song, "These Bones Shall Rise Again," by Billy Golden, and contagious laughing all through make up a Record that the many friends of Golden and Hughes will welcome into their collections.

1572 She Was Bred in Old Kentucky (Stanley Carter)**Manuel Romain and Chorus***Tenor solo with mixed chorus, orchestra accompaniment*

An Edison revival of the sentimental ballad that several years ago was heard from one end of the country to the other. It suffers not a whit by comparison with later-day compositions—in fact, it seems more melodious than ever in the special arrangement here given. Mr. Romain is right in his element with a song of this type. A mixed chorus, with a soprano voice showing prominently, adds interest. Words, Harry Braisted.

1574 Medley of War Songs**New York Military Band**

An inspiring descriptive Record that will delight every true American. The scene opens with a drummer's call and the bugle sounding "Attention!" The "Prayer Before the Battle" is heard after which the bugles sound "Commence Firing." The battle is then on and out of the confusion rise

the stirring notes of "The Star Spangled Banner." The last half of the Record is devoted to the old war-time selections, "The Vacant Chair," "Marching Thro' Georgia," "Tramp! Tramp! Tramp!" "Battle Cry of Freedom" and "Kingdom Coming."

1577 The Wedding Glide—The Passing Show of 1912 (*Louis A. Hirsch*)

Ada Jones, Billy Murray and Chorus

Contralto, tenor and chorus, orchestra accompaniment

This rag-time glide has made a great "hit" in "The Passing Show of 1912," now playing at the New York Winter Garden. Louis A. Hirsch, always clever at diagnosing the public's musical taste, gained new laurels by writing both the words and the music to which we have added excellent chime effects. The principals and the chorus do not lose an opportunity for "rag" harmony and gliding chords, all accentuated by a capital orchestra accompaniment.

1578 The Shepherd Boy (*G. D. Wilson-Saenger*)

Venetian Instrumental Trio

Violin, flute and harp

The violin, flute and harp are ideally suited to the presentation of just such soft, delicate airs as this one with a charming melody set in an accompaniment of runs and trills. It is one of those selections which time mellows into a richer beauty as one learns to appreciate more fully the skill of the artists. The work of the Venetian Trio improves with every new Record, which is saying much considering the high character of their previous offerings. The Blue Amberol, being clearer and louder than the old Amberol, is a great boon to dainty selections of this kind.

1579 My Song Shall Be Alway Thy Mercy—Hymn of Praise (*Mendelssohn*)

Agnes Kimball and Reed Miller

Soprano and tenor, orchestra accompaniment

Mendelssohn's symphony-cantata "Lobgesang" (*Hymn of Praise*) was composed especially for the Leipzig Festival in honor of the invention of printing, June 25th, 1840, at the express request of the town council. It is as important and characteristic as any of his compositions, so many of which find their inspiration in the Scriptures—such as "St. Paul," "Elijah," "Israel in Egypt" and the "Messiah." This soprano and tenor duet has won its place upon many note-worthy programs, standing the cruel test of time as only a great work can.

1580 Dear Robin, I'll Be True (*Banks Winter*)

Will Oakland and Chorus

Counter-tenor and chorus, orchestra accompaniment

Though Robin has sailed away over the sea his love assures him that she will always be true and, best of all, she does so very tunelessly. It is a typical Oakland ballad sung in the style which has gained the well-known counter-tenor a host of friends. Mr. Oakland's great popularity among Phonograph owners is no doubt partially due to that fact that he tours the country frequently singing in the principal theatres of the large cities. In that way he has acquired a large following who are not content to wait until the counter-tenor returns to their respective localities but must hear him upon the Edison as well.

1583 Uncle Josh Buys An Automobile (*Cal Stewart*)

Cal Stewart

Yankee drollery

Uncle Josh mortgaged the farm and sold considerable live stock in order to purchase an automobile. Not being well acquainted with the "innards" of the new steed he tried to "shoot it off" with the crank before he found out where the hole was that the little plug fitted into. When he finally did get it rumbling and snorting it—but then it is Cal's story so we will let him tell it.

1584 On a Good Old Time Straw-Ride (*George Christie*)

Byron G. Harlan

Rube song, orchestra accompaniment

Coon or rube, Byron G. Harlan is always popular, and in this rube song he displays his usual cleverness. The names of George Christie and Dave Reed rank high among the popular song producers of to-day and it is not surprising to find this creation of theirs decidedly catchy. A howling chorus of straw-riders helps to keep things lively.

1587 Everybody Two Step (*Wallie Herzer*)

Billy Murray and Chorus

Tenor and male chorus, orchestra accompaniment

Billy Murray has a style all his own when it comes to presenting rag-time coon songs such as this catchy invitation to do the naughty Turkey Trot—but as Murray says "Everybody does it; nobody ought to care." A splendid male chorus agrees heartily with these sentiments to which the orchestra unanimously assents while the traps show just how it ought to be done. Words by Earl C. Jones.

1589 That's How I Need You (*Al Piantadosi*)

Irving Gillette

Tenor solo, orchestra accompaniment

"Like a broken heart needs gladness
Like the flowers need the dew
Like a baby needs its mother
That's how I need you."

A beautifully sentimental song, with a wealth of real tenderness in the longing of a heart that needs somebody. The charming slow waltz time is particularly appropriate to the theme and at the same

time permits of an especially beautiful accompaniment. Irving Gillette, always a great favorite, performs with a sincerity and depth of real appreciation that will endear him to those who love real sentiment in the presentation of a ballad of this character. The words, which are of exceptional merit, were written by Joe McCarthy and Joe Goodwin.

1590 My Little Lovin' Sugar Babe (Henry I. Marshall)

Premier Quartet

Male voices, orchestra accompaniment

If the Premier Quartet has ever outshone its performance of this selection we are badly mistaken. With a wonderful rag-time melody of the most infectious character as a basis, they have worked out harmony "stunts" that beggar description. Full choruses alternate with solos and the final repetition of the refrain is something to marvel at. Words by Stanley Murphy.

1591 Buddy Boy (Percy Wenrich)

Collins and Harlan

Coon duet, orchestra accompaniment

Collins and Harlan have sung together for years, always with increasing popularity until to-day we may safely say that they have no superiors in their chosen fields of rag-time coon shouts. They have a style and an abandon all their own, entering into the spirit of their performances in a way that is infectious. Then too, they are always fortunate in their selections, as this catchy piece will show. Percy Wenrich has his musical hand right on the popular pulse every minute and he knows just what the public wants—in fact he has undoubtedly assisted greatly in moulding the taste of many music fiends. His name is known wherever there is a piano or an Edison. Jack Mahoney wrote the words to which the singers have added a little comedy of their own.

1592 I'm the Guy (Bert Grant)

Billy Murray

Comic song, orchestra accompaniment

A tuneful dissertation by "the guy that put the noise in noodle soup, the kid in kidney stew and the holes in Sweitzer cheese," in which he tells of his many other accomplishments. It is a very clever song, original and exceptionally funny, set to a catchy air. Billy Murray's enunciation is very clear, enabling one to thoroughly enjoy the humor of the words. Words by Rube Goldberg, the well-known cartoonist.

1593 O Dry Those Tears (Teresa Del Riego)

Mary Carson

Soprano solo, with violin and 'cello obligato, and piano accompaniment

An old favorite by a new Edison singer. Music lovers will be charmed by the rare purity and beauty of Mary Carson's delightful soprano. With the exquisite violin and 'cello obligato forming an additional artistic setting to that of the piano, the voice shows to exceptional advantage. During her comparatively short musical career Miss Carson has sung in practically all the principal operas in Italy, and has given many notable performances in this country, for which she has received innumerable flattering press comments. But the most precious criticism which the gifted singer has ever received, and the one which she treasures most is that of a little fisher boy who upon hearing her sing in Devonshire, England, told his mother that Miss Carson's singing was sometimes "like a lark in the sky" and sometimes "like a thrush on the ground." The familiar song by Teresa Del Riego is perhaps in its happiest form as we have arranged it here—it is superb.

1594 The Village Gossips (Cal Stewart)

Cal Stewart and Steve Porter

Rube sketch

Two old Rubes stop for a few moment's gossip over the affairs of the village as one of them is on his way to "give a worm a few swimming lessons." We learn the startling news that one of the village cut-ups has gotten himself into the Legislature, and that his poor old father has mortgaged the farm to get him out. Yes, there is a little song, too, and it is sung in the style that has jeopardized many a straining waistband, for Cal Stewart has the gift of humor that is perennial. Though he has done innumerable sketches of a similar character, he never repeats himself but always finds new light to throw upon that wonderful character "Uncle Josh" and his many corn-tasseled friends.

1595 Mystic Dreams. Waltz (Chas. R. Stickney)

Charles Daab

Xylophone solo, orchestra accompaniment

Charles Daab long ago established himself among Edison owners as an expert xylophonist and this latest addition to his repertoire will serve to increase his popularity. "Mystic Dreams," a brilliant waltz by Chas. R. Stickney, affords an opportunity to display his skill in many difficult passages. But tremendously difficult though the selection may be, it must make its greatest appeal through the beauty of the melody itself—and this it will certainly do.

1596 Good Night, Farewell (Frederick W. Kücken)

Knickerbocker Quartet

Male voices, orchestra accompaniment

Frederick W. Kücken was an exceedingly popular German song composer. Reared in a musical atmosphere, he developed rapidly and produced two operas together with a very considerable number of 'cello and violin sonatas and male quartets. This gem will serve as an excellent example of his ability in securing beautiful harmony, for these gifted singers have made a capital performance. And what

is more delightful than good harmony, when trained voices blend in perfect smoothness, into rich swelling chords with exquisite solos which serve to emphasize the volume and magnificent splendor of the full quartet?

1597 Kentucky Days (Percy Wenrich)**Billy Murray and Chorus***Tenor and chorus, orchestra accompaniment*

A march ballad of the ever-popular style, reminiscent of the old days in Kentucky when this happy pair was young. It is another "hit" by Percy Wenrich, who has contributed much to the popular music of the day, notably such selections as "Buddy Boy" appearing in this list, "Shamrock Belles," "The Skeleton Rag," "Golden Deer" and "Silver Bell," all of which have appeared on Edison Records. Billy Murray needs no word of comment for he has found his way into every Edison owner's home in the country and his popularity increases with every new Record that he offers.

1598 Wonderful Peace (Rev. W. G. Cooper)**R. Festyn Davies***Tenor solo, orchestra accompaniment*

The Welsh are famous the world over for the beauty of their voices and for their thorough musicianship. Mr. Davies, a native of North Wales, was particularly fortunate in that both of his parents were splendid singers. Beginning as a mere boy he has studied continuously, graduating from the Gould Hall School of Music, London, and studying under Sir Joseph Barnby and under the famous Italian tenor, Enrico Duzens. Ever since his coming to America in 1908 he has been prominent in music circles here and he is now the leader of the largest choir in Seattle. He has already won many prizes as soloist at the different Eisteddfodan in Wales where he ranks among the leading tenors. But you must hear his masterly presentation of "Wonderful Peace" in order to fully appreciate his musical genius, for it marks a new era in the singing of sacred songs. There is a wealth of feeling and expression in Mr. Davies' performance which may truthfully be said to make the "Wonderful Peace" all pervading. Words by the Rev. W. D. Cornell.

1599 Where the Edelweiss is Blooming—Hanky Panky (A. Baldwin Sloane)**Elizabeth Spencer and Irving Gillette***Soprano and tenor, orchestra accompaniment*

"Hanky Panky," after a long successful run in Chicago last season has opened at the Broadway Theatre, New York, and bids fair to repeat its western success in Gotham. This selection, the principal song "hit" of the performance, is deservedly popular for it has a delightful melody that lends itself readily to part singing, making a charming duet. With such easy, clear, perfectly harmonized voices as those of Miss Spencer and Mr. Gillette, supported by a perfectly arranged orchestra accompaniment, the song is sure to gain even greater popularity. Words by E. Ray Goetz.

(Wax) Foreign Records for October, 1912**BRITISH AMBEROL FOR OCTOBER**

- 12498 Christman Fairies, *E. W. Seymour*
 12499 Why Don't Santa Claus Bring Something to Me, *National Military Band*
Godfrey & Williams Billy Williams
 12500 Beautiful Girl, *Bryan & Blanke-Belcher*
 12501 I Love a Lassie, *Lauder* Glandon Roberts
 12502 Fiddle-dee-dee, *Goetz & Berlin* Harry Lauder
 12503 Valse Mai, *Godin* Florie Forde
 12504 Alexander's Bagpipe Band, *Goetz, Berlin & Sloane* Alhambra Orchestra
 12505 The Floral Dance, *Moss* Jack Charman
 12506 Hello! Susie Green, *Barnett & Darewski* David Brazell
 12507 The Star o' Robbie Burns, *Thomson & Booth* Stanley Kirkby
 Archie Anderson

BRITISH STANDARD FOR OCTOBER

- 14162 Bonnie Bouche Polka, *Waldeufel* Concertina Alexander Prince
 14163 God Will Take Care of You, *Martin* Wm. McEwan
 14164 Will You Come Home With Me—Bagpipe W. N. Andrews

GERMAN AMBEROL FOR OCTOBER

- 15260 Die grosse Kanone, Potpourri, *Linke* Johann Strauss Orchester
 15261 Der übermütige Zecher, Potpourri, *Meyse* Stettiner Sänger

- 15262 Ach mein Sohn, a. d. o. "Der Prophet," *Meyerbeer* O. Metzger
 15263 "Freibad Grünau," Humorst, Vortrag, *Bendix* Familie Bendix

GERMAN STANDARD FOR OCTOBER

- 16256 Pauline geht tanzen, *Kelle* Johann Strauss Orchester mit Chor
 16257 Die Sonne sank, *Steidl* Elite Quartett
 16258 Mädel jung gefreit, *Kelle* Johann Strauss Orchester mit Chor

FRENCH AMBEROL FOR OCTOBER

- 17174 Fantaisie. La Fille de Mme. Angot, *Lecoq* Garde Républicaine
 17175 Le Caid. "Air du Tambour Major," *Ambroise* Paul Payan
 17176 Vive la Rosière, *Rollini* Paul Lack
 17177 Si tu m'aimais, *Denza* Louis Dupouy
 17178 Le fou de Notre Dame, *Desmoulin* Georges Welldy
 17179 Vous avez quéqué chose, *Christiné* Lucien Rigaux

FRENCH STANDARD FOR OCTOBER

- 18206 Retraite faubourianzo, *Desmoulin* Paul Lack
 18207 A la Martinique, *Cohan et Christiné* Lucien Rigaux
 18208 Le Coeur de Don Juan, *Desmoulin* Henriette Leblond

SPANISH AMBEROL FOR OCTOBER

- 8067 Los Bohemios—Romanza de Cossette, *Vives* Alicia del Pino

Get busy with those Roosevelt Records. There is not a great deal of time before Election Day and after that interest in the Bull Moose Party may not be so keen as it is now. So hustle while the campaign is at its height.

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San Francisco—Pacific Phonograph Co.

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CONN., New Haven—Pardee-Ellenberger Co.

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Waycross—Youmans Jewelry Co.

IDAHO, Boise—Eilers Music House.

ILL., Chicago—Babson Bros.

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James I. Lyons.

Rudolph Wurlitzer Co.

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J. Samuels & Bro.

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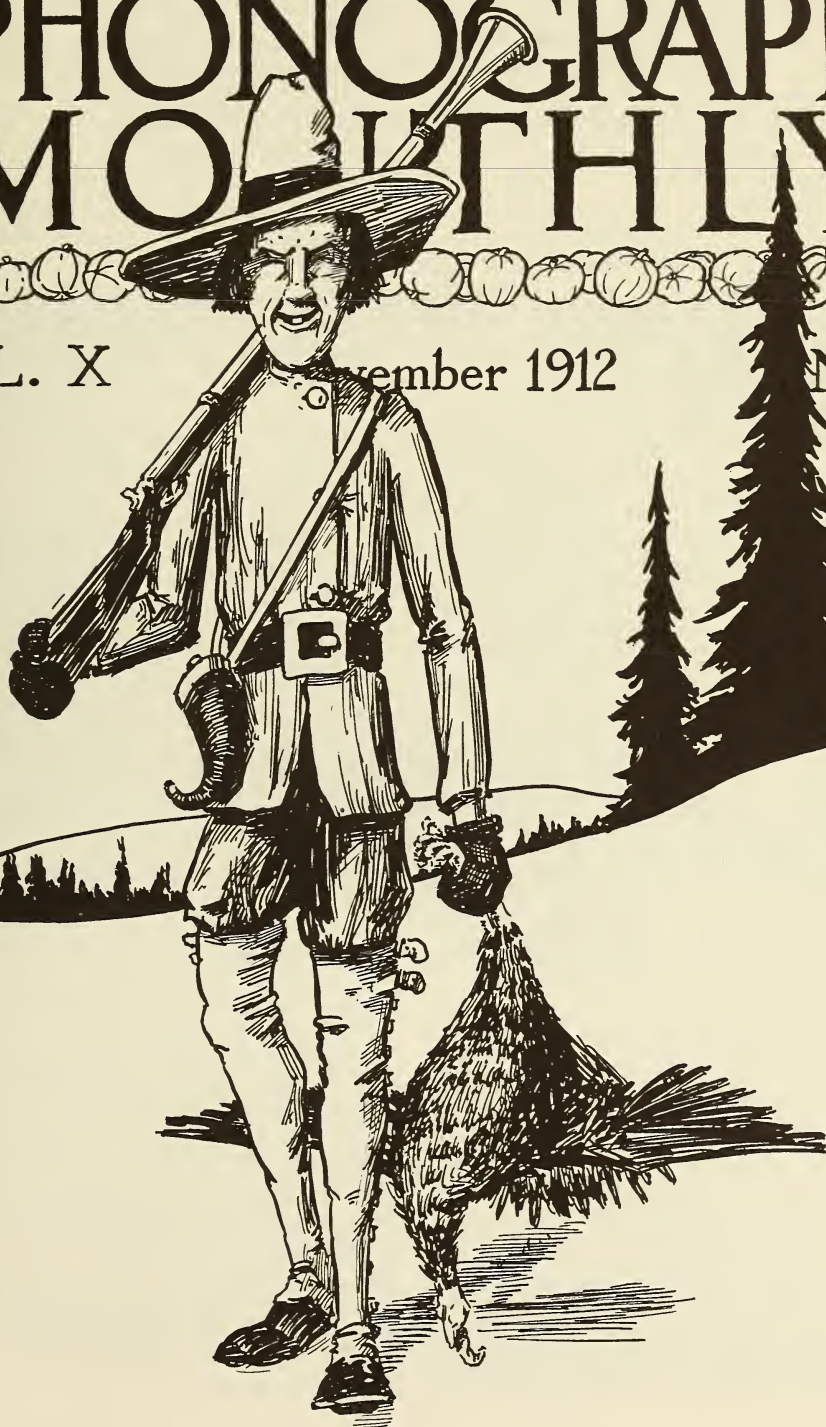
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The EDISON PHONOGRAPH MONTHLY

VOL. X

September 1912

No. 11



The EDISON PHONOGRAPH MONTHLY

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Edison Street-car Cards

THE value of street-car advertising is being more generally realized by the selling public than has ever been the case before. The amount of advertising done in this form is steadily increasing and the increase is prompted by the excellent results gained through this medium.

Small wonder that street-car advertising has brought good results when you think of the thousands and thousands of people who travel daily upon the street cars of this country. The figures for the large cities are staggering—those for the small cities and towns are surprising.

We want you to tell the street-car riders in your town or city about the Edison line. We are going to prepare a series of street-car cards telling about Edison products. The first, as you see, is an announcement of the Blue Amberol Record, others will state the important points in connection with our various lines. This first card, though somewhat in the nature of an experiment, is very attractive and those which are to come will be even more so.

The space below "Come in and Hear it" is mortised for your name and address. We will do the imprinting at our expense—the only cost to you will be the transportation charges. These cards are to be ordered directly from the Advertising Department.

Every Dealer who lives in a town which boasts a street-car line—or has one that it does not boast—ought to give this new offer a thorough try-out. The enormous increase in street-car advertising and the fact that old established concerns have

been using this medium for years prove beyond question that it pays. The great thing about the car card is the fact that it confronts the same people day after day. Thousands of people ride to business every day and the car card tells them your story twice a day—that is what counts.

You need not expect a man to see the card for the first time and dash madly to your store to buy an Edison. The important thing is the impression which he will get from continually seeing the Edison before him. He will unconsciously regard the Edison as standard and when the subject of purchasing a Phonograph is brought up in the family circle his choice will be the Edison. It is the long, steady pounding, the constant repetition, that makes the lasting impression.

Then there is the Holiday traffic to be considered. The cars will be crowded with shoppers many of whom will be eager for a suggestion as to some gift—they will be in a receptive mood. How many times is the question asked—"What shall we give so-and-so?" That is the great problem for shoppers and you can answer it most effectively through the medium of the car card, for you will talk to them just when they are on their way to do their shopping and the suggestion in many cases will strike home.

But the biggest factor to be considered is the daily traveller. Begin to tell him your story now. How many of these cards will you use? Remember that the imprinting is done at our expense.

**Mr. EDISON has invented a new
CYLINDER RECORD—it is called**



**The Blue
Amberol**

Come in and Hear it

THE EDISON PHONOGRAPH MONTHLY

Published in the interests of
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BY
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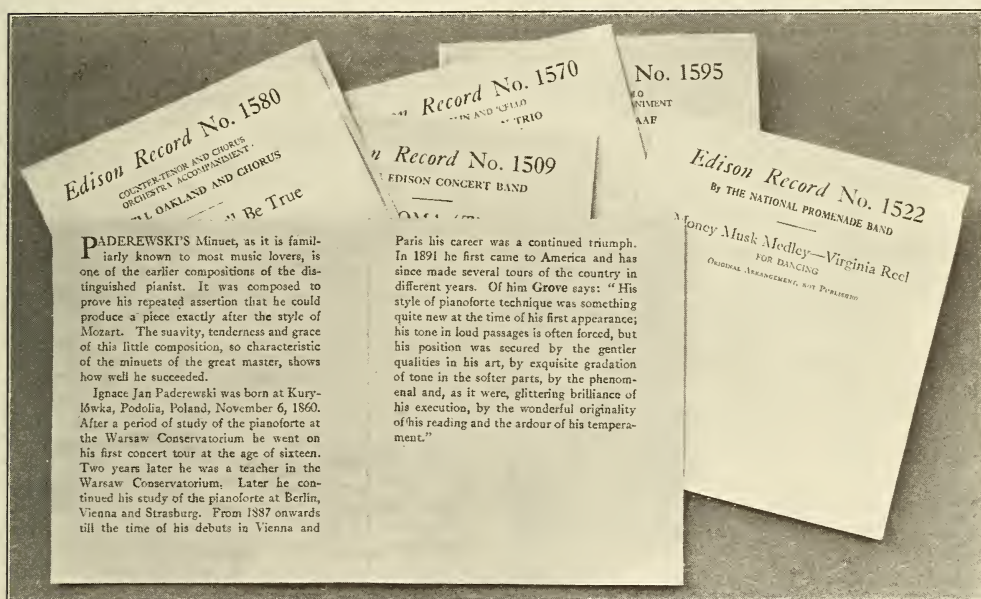
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Volume 10

NOVEMBER, 1912

Number 11

ANOTHER INNOVATION



PADEREWSKI'S Minuet, as it is familiarly known to most music lovers, is one of the earlier compositions of the distinguished pianist. It was composed to prove his repeated assertion that he could produce a piece exactly after the style of Mozart. The suavity, tenderness and grace of this little composition, so characteristic of the minuets of the great master, shows how well he succeeded.

Ignace Jan Paderewski was born at Kuryłówka, Podolia, Poland, November 6, 1860. After a period of study of the pianoforte at the Warsaw Conservatorium he went on his first concert tour at the age of sixteen. Two years later he was a teacher in the Warsaw Conservatorium. Later he continued his study of the pianoforte at Berlin, Vienna and Strasburg. From 1887 onwards till the time of his debuts in Vienna and

Paris his career was a continued triumph. In 1891 he first came to America and has since made several tours of the country in different years. Of him Grove says: "His style of pianoforte technique was something quite new at the time of his first appearance; his tone in loud passages is often forced, but his position was secured by the gentler qualities in his art, by exquisite gradation of tone in the softer parts, by the phenomenal and, as it were, glittering brilliance of his execution, by the wonderful originality of his reading and the ardour of his temperament."

BEGINNING with the December Records we are going to enclose in each carton a four-page folder giving detailed information concerning the selection. The Phonogram and Record Supplements did not afford sufficient space to permit of anything more than a suggestion of the character of the selection in question with perhaps an occasional remark concerning the artist or the composer.

The new enclosures will give us an opportunity to do a little educational work along musical lines, such as familiarizing Edison Phonograph owners with the lives of the great masters, their struggles and triumphs, pointing out the particularly interesting passages in a selection and explaining its significance and the thought which it is intended to express; relating the circumstances under which a composition was written if they are of interest.

In the case of less famous composers the important fact concerning them will be reviewed and any interesting data regarding the artists will be forthcoming.

In the case of songs, vaudeville sketches and recitations the words will be printed in full—in short, everything of possible interest to the possessors of the selections will be at hand when the Records themselves are being played.

This new feature will give the Dealer another talking point in selling Edison goods, because the idea of actually learning something about music, particularly in such an attractive way, will appeal to many who might be inclined to look upon the Phonograph as merely an expensive luxury. There are few families even in moderate circumstances in which some member is not studying music in one form or another. The new slips will make the

Edison a valuable factor in the training of this pupil, because of the knowledge he or she will gain concerning topics which are naturally of interest.

The hostess in entertaining her friends can do more than merely put a Record on the machine with the remark "Johnnie just loves this one"—she can relate interesting little anecdotes concerning many selections or their authors, increasing immeasurably the interest in the Records.

We would suggest that Dealers place some of these slips in conspicuous places upon their counters where anyone upon entering the store will be sure to see them. Curiosity will generally do the rest, but if it does not, Dealers will find the slips a good topic with which to begin an "Edison" conversation. Having called the attention of the prospect to the contents of one of the slips, Dealers can then play the Record referred to on that slip with the assurance that it will be more genuinely appreciated than if they had merely insisted upon playing one of the new Edison Records.

Thomas A. Edison

RECORD RETURN GUIDE FOR NOVEMBER

After November 1st, 1912, United States Jobbers A to L and Canadian Jobbers may return to the factory for credit under the terms on the current 10 per cent. Record Exchange plan, Edison Amberol and Edison Standard Records listed up to and including the numbers given in the following table:

Grand	Group	AMBEROL		STANDARD
Opera	\$2.00	40044		
	1.50	35021		
	1.00	30047		
Domestic		839		B-112
British		12377		10525
French		17134		14091
German		15211		18183
Italian		7553		16210
Hebrew		10013		20615
Spanish		8043		21034
Filipine		8018		21217
Mexican		6144		21266
Portuguese		5093		20374
Argentine		7112		19490
Cuban		None		19784
Porto Rican		8511		20711
Swedish		9401		None
Bohemian		9813		20551
Hungarian		11003		16547
Norwegian		9206		20722
Polish		None		19905
Belgian		None		10708
Danish		None		18480
Holland-Dutch		None		15800
Welsh		12203		18472
Hawaiian		11504		12338
Japanese		None		20716
Chinese		None		12826
Finnish		11556		12768
Russian		11206		20728
Greek		11563		20731
				21504

Thomas A. Edison

Don't let that Street-car Card slip your mind. Fix up your contract with the railway people and order the cards at once. You pay the transportation—we pay for the imprinting. Get them in the cars for the Holiday rush.

READING NOTICE FOR DECEMBER RECORD LIST

WE are in receipt of letters from a number of Dealers who are having the reading notices of the new Edison Records printed in their local papers. If you have not tried it as yet take the following notice down to your paper when you receive the December Records and see what you can do in the way of having it run. You are almost sure to be successful, judging by the experience of those who have tried.

EDISON DECEMBER RECORD LIST PRESENTS MANY FEATURES

THE second list of the Edison Blue Amberol Records follows the same policy which the company inaugurated when it announced the first fifty-five new unbreakable Records—the selections are so varied in character as to meet the requirements of every conceivable taste. Grand opera, classical songs and instrumental pieces, musical comedy song "hits," sacred music, popular band selections, quartets, quintets and mixed choruses, vaudeville sketches and coon shouts all find their place in this great pot-pourri of Phonographic entertainment.

On the Concert list there looms the name of Orville Harrold the great American tenor whose personal triumphs as a member of Oscar Hammerstein's London opera company were the talk of the musical world. Mr. Harrold has been unreservedly pronounced one of the four greatest living tenors. His performance of "The Snowy Breasted Pearl" leaves no room for doubt as to the wonderful quality and thorough artistry of the singer. Eleonora de Cisneros whose sympathetic contralto has frequently been heard on the Edison, presents the beloved "Ben Bolt," a song peculiarly adapted to her deep rich voice. The celebrated Olive Mead String Quartet gives an exquisite performance of Haydn's familiar "Hymn to the Emperor" from his "Kaiser Quartet." "Ave Maria" is beautifully interpreted as a soprano solo with violin obligato by the two great artists Marie Rappold and Albert Spalding. Charming Christine Miller displays her sweet contralto voice to advantage in Balfe's "The Day is Done."

Among the distinctly superior selections to be found in the regular list are: Rossini's great "Semiramide Overture" played exquisitely by the American Standard Orchestra; de Koven's "Nita Gitana" and "For This" sung by Reed Miller and Charles W. Harrison, respectively, are two of the well-known composer's favorite songs; "The Rosary" finds a new charm in its presentation by sweet-voiced Elizabeth Spencer and a male quartet; "Good-night, Good-night Beloved," Longfellow's poem set to music by Pinsuti, is delightful in its harmonization by the EmoS Quartet; the Edison Concert Band presents the beautiful "Lustspiel Overture;" the Venetian Instrumental Trio contributes the dainty waltz "Edelweiss and Almenrausch" and Elizabeth Spencer, assisted by a chorus, sings the sweetly sad "Weeping, Sad and Lonely." "Heimweh," by the Venetian Instrumental Quartet, has an irresistible charm in its beautifully harmonized presentation, the same quartet accompanies Elizabeth Spencer, Harry Anthony and James F. Harrison in "Silent Night," making a rare selection, unsurpassed for beauty of harmony.

Among the selections from Broadway "hits" are to be found, the delightful waltz song "Roses Bloom for Lovers" from *The Rose Maid*, sung by Grace Kerns; "When You're Away" the popular duet from *The Winsome Widow* sung by Helen Clark and Harvey Hindermeyer and "When I Waltz With You" from the same play done in Charles W. Harrison's capital style; "Temple Bells" and "Sweetheart Let's Go A-Walking" from *Under Many Flags*, the first sung by Irving Gillette and chorus, the second by Billy Murray and chorus; "Don't Turn My Picture to the Wall" from *The Girl from Montmartre*, a comic song at its best as it is performed by Elizabeth Spencer and Walter Van Brunt; "Say Not Love is a Dream" from Franz Lehar's musical success *The Count of Luxembourg*; "Hitchy Koo," a great vaudeville "hit" by Collins and Harlan; "When I Carved Your Name on the Tree" from the Winter Garden, sung by Harvey Hindermeyer; "My Sumurun Girl Medley" based on another Winter Garden success, presented here as a banjo solo by Fred Van Eps and "Oh! You Circus Day Medley" a whistling Record by Joe Belmont, named from the big "hit" of *Hanky Panky*.

Other instrumentals are "Over the Waves Waltz" a special dancing Record by the New York Military Band; "Light as a Feather" a bells solo by Charles Daab and "The Mocking Bird—Fantasia"—a xylophone solo by the same gifted performer; "Dixie Medley" a banjo solo by Fred Van Eps and "Home Sweet Home the World Over" a very humorous selection by the Edison Concert Band. Then there are the popular songs with perfectly harmonized chorus—"Anchored" by the Knickerbocker Quartet; "Just Before the Battle, Mother" by the old

favorite Will Oakland and chorus; "By the Light of the Silvery Moon" by Ada Jones and a male quartet; "My Hula, Hula Love" by the Metropolitan Quartet; "Casey Jones" and "When I Get You Alone Tonight" by Billy Murray and chorus; "I Want to Love You While the Music's Playing" by the popular Heidelberg Quintet; "On a Beautiful Night With a Beautiful Girl" by Walter Van Brunt and chorus, and "Put on Your Old Gray Bonnet" by Joseph A. Phillips and chorus.

Then, of course, there are solos and duets such as "Silver Bell" the great Indian love song by Ada Jones and Billy Murray, "Teasing Moon" by Walter Van Brunt, "I Will Love You When the Silver Threads are Shining Among the Gold" by Manuel Romain, "Under the Big September Moon" and "Luella Lee" by Campbell and Gillette, "Silver Threads Among the Gold" by Will Oakland, "The Land of Golden Dreams" by Elsie Baker and James F. Harrison. "That Mellow Melody" by Anna Chandler and "Rap, Rap, Rap, Rap on Your Minstrel Bones" a coon shout by Ed. Meeker.

The sacred selections include "Tell Mother I'll Be There" by James F. Harrison and the Edison Mixed Quartet, "List! The Cherubic Host" from Gaul's "The Holy City" by Frank Croxton and a chorus of female voices, "Nearer My God To Thee" by the Knickerbocker Quartet and Maybrick's "The Holy City" by Edwin Skedden and the Edison Mixed Quartet.

Golden and Hughes present a vaudeville sketch "My Uncle's Farm" and Harry E. Humphrey completes this exceptional list of entertaining features with "Luke," a recitation from Bret Harte's well-known poem of the same name.

SELLING BY THE GASOLINE ROUTE

LAURENCE H. LUCKER, Edison Jobber in Minneapolis, sent us the accompanying photo of the Flanders automobile used by S. W. Scovel in selling Edison products in and around the city. With what success his efforts have been attended may be judged by the following extract from Mr. Luckner's letter:

"The automobile has a large capacity and will hold about twelve machines and three hundred Records. Mr. Scovel has been out now for about a week and is doing a wonderfully successful business. He places an instrument in a farm house and leaving it on approval with a dozen Records, goes on to the next farm house and sells just exactly *three-fourths* of what he places. He closes up within two or three days after he leaves his machine."

With the advent of the Blue Amberol

Record this enterprising Dealer will be able to "give her a little more gas" and cover still wider territory as the new Records will stand the jolts much better than the old wax Records. The unbreakable Records will add a new point to Mr. Scovel's sales talk and ought to increase his sales average, though it does not seem possible that he can improve upon the present record of selling three-quarters of the machine that he leaves with his prospects.



SHOWING THE GOODS

THE following letter from the Wegman Piano Company of Auburn, N. Y., shows the spirit that we like to see:

"We are sending you herewith a picture of the window of our store, showing a representative line of Edisons, of which we carry a full and complete line as you know. We handle the Edison exclusively, and do not care to handle any of the other makes.

"We have tried other lines, but find to make any sales, it would be necessary to have a separate compartment for them as they do not sell when compared with the Edison in the same room, at the same time, and the same selection rendered by the same people.

"Our Edison business is rapidly improving, in fact it is far ahead of what it was last year, and with the advent of the new Edison features this Fall we see very bright prospects in store for us as well as *all progressive Edison Dealers* in the future.

"Thanking you for the many improvements and



constant study you are giving us for the betterment of the trade in your line."

It is unfortunate that so small a cut cannot do justice to the window which is a most effective one. These hustlers believe in showing the entire Edison line and know how to do it in an attractive way. No wonder they find it pays better than any other make. They know that they "have the goods" and proceed to let the public know it in a thoroughly business-like way. They take time to study out the possibilities of their windows and they find that it pays. If you can't *find* time, *make* it.

AMONG THE JOBBERS

THE following quotation from a letter sent out to the Trade by Louis Buehn and Bro.,

Edison Jobbers in Pittsburgh, will give an idea of the way these energetic people feel about the Blue Amberols:

"On Wednesday, September 18th, the Edison Company mailed you a bulletin direct, which we hope you have given your careful consideration.

It is of the utmost importance and we wish to call your attention in particular to their very liberal offer to furnish free of charge the quantity of booklets and envelopes you can use to advantage for your mailing list.

Mail that card right now, while you have it before you, do not wait, as it may be too late.

The writer can give you his personal assurance as to the quality and volume of sound the new Record possesses, as can our traveling men, who have been so fortunate as to hear the same, at the Edison exhibit. They are everything they claim for them and then some.

The Blue Amberol Record when played with the present Sapphire Reproducer is a great improvement over any other Phonograph Record now on the market, but this superiority is still further emphasized when played with the Diamond Reproducer.

We request you to send us your orders for both the new Cylinder R cords, machines and attachments as soon as possible to avoid any possible shortage in the near future.

Are you preparing to meet this great demand, that is sure to follow and take in this easy money, 'Music Money'?"

It strikes us as being an excellent letter, full of good Edison enthusiasm and one which Dealers might well use as a model if they intend to write any form letters in connection with the New Blue Amberol Records.

Thomas A. Edison

DID YOU SEE IT ?

In the September MONTHLY we offered a special window display designed to boost the home recording feature of the Edison and priced at \$1.00. It should appeal to every loyal Edison Dealer.

Can you suggest any more direct way of calling the attention of prospects to amateur Record making for the same expenditure?

This display will be carried in stock indefinitely. We want your order for one. Specify No. 23 and tell us the name of an Edison Jobber through whom shipment may be made.

MR. EDISON'S FIRST TIME CARD



Copyright, 1912, Thomas A. Edison, Inc.

THE installation of a time clock in the laboratory gives us an opportunity to learn the facts concerning Mr. Edison's phenomenal capacity for work. Many tales have been told of his working day and night for hours at a stretch, but here we have a fac-simile of his time card for a full week, which shows that he worked ninety-five hours and forty-nine minutes. And this is a "light" week in the sense that "the wizard" did not work Saturday night and Sunday as he frequently does.

A little explanation will probably make the card itself intelligible. Beginning at the upper left hand corner we read across to the right. As Mr. Edison was in the laboratory when the clock was installed he could not "punch in" but "punched out" 8.16 Wednesday morning after working all Tuesday

Form No. 1008							
WEEK ENDING <u>AUG. 27 1912</u> 191							
No. <u>I</u>							
NAME <u>THOMAS A. EDISON</u>							
DAY	MORNING	NOON	NOON	NIGHT	EXTRA	EXTRA	Total
	IN	OUT	IN	OUT	IN	OUT	
		8.16	2.20				
		8.11	8.35	6.40	8.05		
		8.30	8.40	7.25	8.37		
		8.05	8.05	6.30			
		8.31	8.14	8.05	8.12		
		8.14	8.25	8.31	8.05		
TOTAL TIME <u>95-Hrs. 49-Min.</u>							
RATE.....							
TOTAL WAGES FOR WEEK \$.....							

night. Returning at 2.20 Wednesday afternoon he worked all night again and left the laboratory 8.11 Thursday morning. Thursday night he returned at 8 o'clock and repeated his performance of the previous night, as the card shows, he worked five nights out of seven, all of which gives rise to the suspicion that he has secretly invented a substitute for sleep.

SAME STORE RE-VISITED

To the Editor:

I wrote you several months ago about my experience with a young clerk in a Dealer's store, and I said at that time that I would re-visit the place and find out where the fault lies as between the Dealer himself and the clerk. Well, I have done so, and I guess I owe the clerk a partial apology. I know now that he was following the "boss's" example, for I received about the same kind of treatment from him that I received from the clerk.

There was no effort to interest me in any Records, other than the one I asked for. I came in as an absolute stranger, but he did not make any attempt to find out my name and address, whether I was on any other Dealer's mailing list, what kind of a machine I had, or any other point that a live Dealer would be sure to pick up before I got out of the place. I may mention, incidentally, that he did not have the first Record I asked for in stock.

As in the case of my former visit, I was graciously permitted to stand as close to the Phonograph as I wished to. In fact, everything indicated very plainly that the young clerk was merely "a chip of the old block." Of course, I need not mention that there was not a Concert or an Amberola in the store, although I am very sure that the Dealer's territory includes many families that could easily afford to own these higher priced machines.

While I was in another city not long ago, I saw a Dealer's window that nearly gave me nervous prostration. It was a dingy, dusty looking sort of place anyway, but what held the passer-by spell-bound was an ancient Record Bulletin on which had been pasted a lot of pictures of Edison artists cut from other Record Bulletins. The whole affair fairly shouted to the house-tops that this Dealer did not have a new Record in the place. It was an invitation to go somewhere else if you wanted anything new, whether Records or Machines.

Both of these Dealers seem to be of the good old fashion schools that think running a store consists in sticking up a sign and sitting down to wait for the populous to storm the place. The first one was certainly no salesman, for I had purposely waited until the store was empty before entering, and was careful not to give the impression that I was in a hurry. So there was no reason for his not attempting to at least find out something about my possibilities as a regular customer, except that it did not occur to him, or that he was not interested.

I did not see the second Dealer as it was Sunday, but one look at that Record Bulletin and the dusty show window marked him as a commercial "stand patter" of the most unprogressive sort.

THE VAGABOND.



Edison Artists



MARY CARSON (Soprano)



MISS CARSON was born in Houston, Texas, and made her first public performance as a song-bird when but six years of age. She has been singing ever since, though her serious operatic work has been accomplished only in the last few years after a vigorous course of study under some of Italy's greatest masters. Her professional debut was made in Italy in the opera "La Sonnambula," in which she appeared as *Amina*. The Italian papers with one accord proclaimed her fascinating and highly artistic in her every endeavor, and the public greeted her performance with tremendous applause. Her extensive repertoire consists of about twenty-five operas in Italian, French and German, together with almost innumerable English songs.

Miss Carson has participated in many notable musical events, but perhaps one of her greatest achievements was the singing of "Barbiere di Siviglia" twice in one day and again on the following night—a feat which the average opera singer would scarcely dare attempt.

Those who were fortunate enough to hear her first Edison Record—"O Dry Those Tears" (No. 1593) will realize that the young soprano possesses much more than a wonderfully sweet voice and that she is capable of deep emotional expression.

Upon the occasion of one of her American recitals the press had this to say:

"Mary Carson is superb, and no one who heard her last evening at the Prince can justly deny her rank among the famous singers of the day. A brilliant career will be hers, for the gifts of the

gods have been showered upon her in generosity. Artistic, dramatic, temperamentally gifted to the highest degree, she sways her listeners at will. With an intellectual development of the greatest capacity she interprets, losing no opportunity of technical import to secure the very finest effects. While listening to her there is but one thought—that of the absolute delight she gives through the sweet sounds, which were as free and unconstrained as from a bird. But when one recalls the experience from a critical viewpoint the foremost thought is of the marked intelligence and judgment displayed by the singer. Naive, graceful, with the charming simplicity of a child, she seems like a fragile bit of exquisite, rare china, or perhaps even more like a lovely flower; but as she sings the glorious womanhood finds expression. The years of patient, faithful determination to develop to the fullest the gifts God has placed at her disposal seems to have come to the fullest fruition, for she has even yet in her youth more than realized the outcome of the unyielding ambition which has ever been hers and has justified the faith of the hundreds of friends who have believed that a world-wide fame would crown her efforts."

Thomas A. Edison

ORVILLE HARROLD (Tenor)



THE career of Orville Harrold reads like a fairy tale, so varied has been its course and so astounding its ultimate success. He was born in Muncie, Ind., of humble origin, and was "discovered" by accident when he had no intention of taking up a professional career. He has appeared in vaudeville, but gained his first great public

recognition as the young American captain in "Naughty Marietta" in which he became the co-star with Emma Trentini the well-known operatic soprano. His wonderful performance of the beautiful "I Am Falling in Love With Someone" caused it to sweep the country in a tide of popularity.

When Oscar Hammerstein decided to establish his famous London Opera House he realized the vast importance of securing a tenor of unusual ability. He, therefore, decided that Mr. Harrold was the one best suited to fulfill his difficult requirements and the young American was accordingly made the leading tenor of the London house. His training under Oscar Saenger and Frederick Boyer coupled with the marvelous vocal gifts which had first placed him in the public eye, enabled him to carry the London critics by storm—a feat seldom accomplished by a Yankee.

Mr. Harrold's operatic debut was made at the Manhattan Opera house in "Pagliacci," February 17th, 1910, but he naturally regards the great opening of the London Opera House as the most important event of his musical career. He sang in one hundred and twelve performances in the thirty-two weeks of the London season and also appeared before king and queen.

During his entire stay in England he was accorded unusual honors by the press, being proclaimed one of the four greatest tenors in the world today. The voice is remarkably powerful with an unusual crescendo on the highest notes which is always tempered by the greatest artistry. He has a wonderfully high register which he uses most delightfully never failing to hold his hearers in the spell of its sweetness and tonal purity while the voice has ample range to permit the already famous artist to sing gloriously all the tenor roles in the leading operas.

Best of all, Mr. Harrold's voice records exquisitely, as all those who have heard his "I Hear You Calling Me" in last month's list, will heartily agree. His second offering is equally artistic and the two are invaluable to a lover of real musical beauty.

Thomas A. Edison

MARGUERITE SYLVA SCORES

THE following clipping from the *New York Times* will be of interest to Edison Dealers as being indicative of the success which Marguerite Sylva, the delightful Edison soprano is capturing her audiences in Berlin. Her famous "Gypsy Love" Records exhibited the same musical understanding and exquisite voice which have always made her a popular favorite.

SHARES CARUSO'S HONORS

MARGUERITE SYLVA OBTAINS TRIUMPH IN TITLE ROLE OF "CARMEN" IN BERLIN

Her American admirers will be glad to hear that Marguerite Sylva shared with Enrico Caruso the honors of a brilliant performance of "Carmen" at the Royal Opera tonight.

It was the opening of Caruso's annual "three-night stand" at the Kaiser's establishment, and one of the most brilliant audiences that ever filled the house was present. The Court box contained the Crown Prince and Princess, Prince and Princess August Wilhelm, Prince Oscar, and other royalties, who led the applause which the house thundered at Don José and Carmen after the great finale of the third act.

At the end of the performance audience and critics agreed that Miss Sylva was vocally and dramatically an ideal Carmen, reminding one of Calvé at her zenith.

Thomas A. Edison

HARRY ANTHONY'S ENGAGEMENTS

HARRY ANTHONY who appears on the concert stage under the name of John Young, will appear with the Collegiate Quartet in the following places this Fall:

Nov. 8th.....	Fairmount, W. Va.
Nov. 13th.....	New Haven, Conn.
Nov. 14th.....	Montpelier, Vt.
Nov. 15th.....	Middleboro, Mass.
Nov. 18th.....	Erie, Pa.
Nov. 21st.....	Bloomsburg, Pa.

We publish the information for the benefit of Dealers located in the respective localities, suggesting as in similar cases, that they do some special advertising in connection with the popular Edison singer's performance. We have suggested the sort of copy that is most effective in cases like this, in previous issues of the MONTHLY. Window placards and newspaper advertisements are both very much in point upon such an occasion—make a little extra effort while the opportunity presents itself.

Thomas A. Edison

MARIE RAPPOLD will begin her sixth season at the Metropolitan Opera House the middle of November. On January 5th, 1913, she will go *en tour* with the New York Philharmonic Society. February 9th, Madame Rappold has an appearance in Washington, D. C., and this date will be followed by a Southern tour, during which the soprano will give six recitals in as many days. February 16th she starts out again with the New York Philharmonic, after which she goes to the far West, singing on the Pacific Coast and later in Canada.

START PLANNING ON A

HELP US ANNOUNCE THEM TO THE WORLD

DO you realize what an instantaneous demand would be created, if 13,000 Dealers put their shoulders to the wheel to push Blue Amberol Records? Suppose each of you made intelligent use of the free advertising literature supplied you. Think of the effect of 13,000 Window Displays such as this, would have, if they appeared in all localities within the next few days!

May we depend upon *you* to lend a helping hand to distribute Blue Amberol advertising literature and push the Record sales?

A display similar to this can be arranged at practically no expense. It is simple to be sure but will attract attention nevertheless.

Build one to fit your particular window space. Use as rich materials as your front demands. Here is a description of the construction of this particular one—anyone can build one as good, many can improve it. Nail four 10 inch boards, 22 inches long into a square cube. Make two frames 18 inches wide, 4 feet high and cover box and frames with bright yellow cloth such as percaline, satine, or cheap satin. Nail the frames to back of box to support them, place a three inch wide covered board across the top to set Records on and by pinning the booklets in position shown and cutting the yellow portion away on the center ticket, pasting a piece of scrap cardboard to the back to stiffen it, you have completed the setting with the exception of the “postman” cut out and sign that reads “Here’s



a letter for you, step in and leave your address.”

Get the sign made locally size 14 x 22 and tack to front of box.

Write to Advertising Department, Thos. A. Edison, Inc., enclosing 30c in stamps and we will mail you an airbrushed portrait of postman which you can paste on heavy cardboard and cut out around the outline with a sharp knife.

How many will avail themselves of this offer and boost the Blue Amberol?

13,000 is our guess, don't disappoint us.

6000 MILES TO EDISON JOBBERS

THE Des Moines *Register and Leader* recently contained the following interesting item concerning an order addressed to Harger and Blish, Edison Jobbers in Des Moines, Iowa:

FAME OF DES MOINES' MOTTO REACHES GERMANY

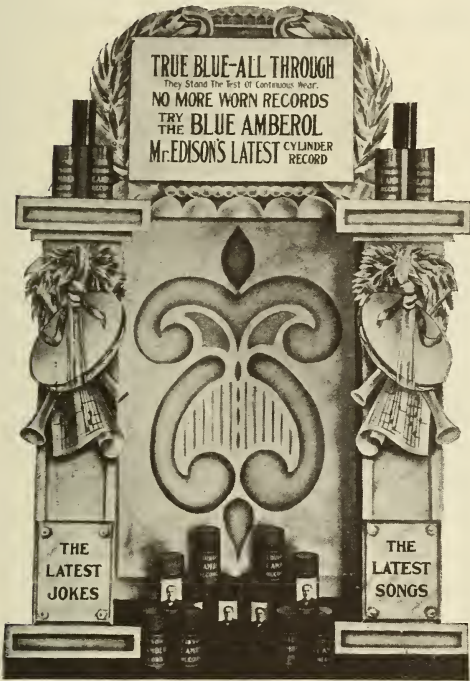
Traveling a quarter of the distance around the earth without being stopped once for want of better direction, a letter, the envelope of which bore only

the motto of the City of Certainties, was delivered in Des Moines yesterday. The letter had come from Nurnberg, Germany, 6,000 miles away, “To Harger & Blish, Des Moines Does Things,” was the inscription on the envelope.

It is believed the letter was not mailed with a deliberate attempt to test the familiarity of postal clerks with the motto. The letter heads of the Des Moines firm to which the order from Germany was sent uses the motto as a date line, so it is thought the style of address was due to ignorance.

BLUE AMBEROL WINDOW

THEY'RE TRUE BLUE—LET DISPLAY No. 25 TELL THE NEWS



We have purposely omitted showing a Phonograph with this setting. The camera only gives a direct view and we want you to see *all* of this pretty design. We are satisfied that this design is tasteful enough and dignified enough to serve as a centerpiece in the finest store window. As to setting up, it is the simplest display we have yet announced. Just open it out gently, insert the top sign and it is complete.

If you desire to push Blue Amberol Records and stir up business send in your order for this display at once. Do you ever, spend any money for show cards? If so you'll know that the top sign alone is worth more than we ask for the entire design. There are many Dealers who evidently do not read the descriptions of our displays. Every mail brings an inquiry as to whether a window so many feet wide will accommodate a display. We have produced displays for small windows for months and always designate the space they require. This display is 3 feet, 6 inches wide, 5 feet high, 15 inches deep. Price \$2.00.

It might be well to add a word concerning the life of a display or show card. They are not per-

manent fixtures. When they cease to attract, become dingy and faded, discard them for the new. They are worth the price for the length of time they look well. Do not expect them to stand direct sunlight for a month and still be attractive.

If you have never bought an Edison display we urge you to begin now. No Dealer should miss Display No. 25. Early orders help us to reduce the cost of future displays. Send yours in without delay.

Thomas A. Edison

SAPPHIRE SPEAKERS NOT EXCHANGEABLE

THERE seems to be some confusion of ideas among Dealers concerning the exchange of sapphire reproducers for the new diamond speakers. It will be impossible for us to replace the sapphire reproducers now in Dealers' stock with the diamond reproducers now forming part of the regular machine equipment. Dealers will realize that we can make no possible use of these sapphire points and at the same time that they, the Dealers, can make very good use of them.

The sapphire point can be used upon both wax and "Blue" Records while the diamond point can be used only on the latter. Although we are working to the limit of our capacity in our efforts to turn out enough Blue Amberols, it will be some time before every Dealer will have a very large stock of Blue Amberols. But when he sells a machine equipped with a diamond reproducer, he limits his customer's choice of Records to the Blue Amberols, because the diamond would quickly destroy the wax Records by reason of its increased weight and general construction.

On the other hand, if he sells a Phonograph equipped with a sapphire point his whole Record stock is available to the customer since the sapphire, and particularly the Model "O," gives excellent results with the Blue Amberol. In that way the sapphire points instead of being undesirable, are really valuable in that they will help to reduce the old wax Record stock. We, therefore, urge all Dealers to push the sale of sapphire-equipped machines while their Blue Amberol stock is still low, in order to more quickly reduce their old wax Record stock.

Thomas A. Edison

See page 19 for important announcements concerning "Gem" and Model "N" Speaker.

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WE have been receiving complimentary letters from delighted purchasers of the Amberola III, among them the following from C. M. Hill, of Pearl River, N. Y.:—

"I have always admired the sweetness of tone of your Phonographs and I have had a Standard a long time. I recently purchased an Amberola III, and I must say that it is the clearest and sweetest sounding instrument I ever heard. Mr. Edison certainly leads all others for the good qualities of sound reproducing instruments."

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New Edison Records



EDISON BLUE AMBEROL RECORDS

DECEMBER, 1912

AN effort will be made to ship the Edison Blue Amberol Records listed below from Orange in time to reach all Jobbers in the United States and Canada before November 20th, 1912. Jobbers may and will immediately re-ship to Dealers. *The Records may be placed on sale as soon as received.* Supplements and Phonograms will be shipped with Records to Jobbers, who will in turn re-distribute to Dealers. These also may be sent out as soon as received. Dealers should place orders for these Records with Jobbers *at once*, to insure prompt shipment when Jobber's stock is received.

THOMAS A. EDISON, INCORPORATED

ORANGE, N. J., U. S. A.

BLUE AMBEROL CONCERT LIST

75 cents each in the United States; \$1.00 each in Canada

28103 Ben Bolt (*Nelson Kneass*)

Eleonora de Cisneros

Contralto solo, orchestra accompaniment

"Sweet Alice Ben Bolt," as the song is familiarly called, is so well-known as to require no special introduction. It is one of the "heart songs" that find welcome in every home. Eleonora de Cisneros, the operatic contralto who has appeared at the Metropolitan Opera House and who, in 1911, toured Australia with Mme. Melba, here sings it with the careful simplicity

that it needs, and yet, notwithstanding this simplicity, the masterful control the artist has of her voice is clearly evident. A slight suggestion of the wonderful dramatic quality of this contralto can here be noticed in her voicing of the very last two notes of the song. Words and music by Nelson Kneass. Published by the Oliver Ditson Co., Boston, Mass.

28105 Hymn to the Emperor—"Kaiser Quartet" (*Haydn*) The Olive Mead String Quartet

First and second violins, viola and 'cello

Franz Josef Haydn (1732-1809), in January 1797, when at the height of his fame, composed what became the Austrian National Anthem, "Gott erhalt Franz den Kaiser," known as the "Emperor's Hymn," which was sung at all the principal theatres in Vienna on the Emperor's birthday, February 12th, 1797. Haydn afterwards employed it as the theme for four variations in his famous "Kaiser Quartet" op. 77.

The Olive Mead Quartet, composed of Olive Mead, first violin; Vera Fonaroff, second violin; Gladys North, viola, and Lillian Littlehales, violincello, gives the theme of the third variation for 'cello and also the finale of the quartet. This is a beautiful Record of a hymn which is famous both from an historical and a musical point of view. Lovers of "chamber music" will find it an unusually desirable Record.

28106 Ave Maria (*Bach-Gounod*)

Marie Rappold and Albert Spalding

Soprano solo, with violin obligato, orchestra accompaniment

This most celebrated of all the Ave Marias has always been regarded as a remarkable musical work. It is a sacred melody, written by the great master, Charles Gounod, and adapted by him from an air found in the 1st Prelude of Johann Sebastian Bach. It is here sung in Latin by Marie Rappold, one of the most noted dramatic sopranos of to-day, with violin support of Albert Spalding, the famous virtuoso.

Needless to say, the technical rendition given by these artists is perfect. The number is arranged as it is generally performed in churches and on the concert stage, first as a violin solo, and then as soprano solo with violin obligato. This is a Record which combines all the elements of perfection—a masterful composition, and a thoroughly artistic rendition. Published by the Oliver Ditson Co., Boston, Mass.

28111 The Day is Done (*M. W. Balfe*)

Christine Miller

Contralto solo, orchestra accompaniment

Michael William Balfe was born in Dublin, May 15th, 1808. Early in his career he was violinist in the Drury Lane orchestra in London. He also sang in London and the provinces. Later, failing as manager of an opera troupe, he went to Paris for a few years, and returned to England in 1843, with what proved to be his most famous work, the opera "The Bohemian Girl" which became an overwhelming success. Balfe has written numbers of other operas, and a great many songs,

but none has brought him the fame that has come from that particular one. "The Day is Done," is a well-known song in England, a musical setting for Longfellow's beautiful poem. It is typical of Balfe's music, which is universally tuneful, but never shallow. The mellow contralto of Christine Miller, who is now a universal favorite, is heard to great advantage in this selection. Published by the Oliver Ditson Co., Boston, Mass.

28112 The Snowy Breasted Pearl (*Joseph Robinson*)

Orville Harrold

Tenor solo, orchestra accompaniment

"The Snowy Breasted Pearl" is an old Irish melody or folk song, arranged by Joseph Robinson with words by Stephen Edward de Vere. The words of a young Irish lad, describing his sweetheart, are written around a very pretty sentiment, and the music forms a most appropriate setting.

Orville Harrold, the American tenor, who, under the direction of Oscar Hammerstein, rose to fame both here and abroad, has splendid opportunities for displaying the sympathetic quality and flexibility of his magnificent voice, and neglects none of them.

BLUE AMBEROL REGULAR LIST

50 cents each in the United States; 65 cents each in Canada

1501 Semiramide Overture (*Rossini*)

American Standard Orchestra

Although Rossini probably wrote the opera "Semiramide" with more care than he was in the habit of devoting to his work, the statement need not imply that he spent very much time or energy over it, for this celebrated musician, the most sought after, best paid, and famous operatic composer of his time, was so extremely versatile and fluent that an extra opera or two was a mere incident in his work. It is said, in fact, that the "Barber of Seville" one of Rossini's best known operas, was dashed off with his characteristic haste in a period of thirteen days. His ability to compose with such a speed is partly accounted for by the fact that he himself acknowledged that when an effect, or an aria pleased

him, he felt justified in using it, no matter what the source. And indeed, considering his habitual hurry and carelessness, it is surprising that he did not borrow more frequently. His enemies ridiculed his methods, but Rossini remained unruffled and nothing seemed able to injure his popularity. The overture from "Semiramide" is considered one of the few greatest overtures ever written. It serves well to show Rossini's florid style, which is typical of his music as a whole. The celebrated horn quartet, which is presented in the overture, is said to have furnished Verdi with his inspiration for the "Miserere" and which it does, indeed, resemble. Published by Carl Fischer, New York City.

1504 Roses Bloom for Lovers—"The Rose Maid" (*Bruno Granichstaedten*)

Grace Kerns

Soprano solo, orchestra accompaniment

From abroad, the merry tunefulness of the Viennese operetta "The Rose Maid" has found its way to Broadway, where all lovers of light opera are enthusiastic over the delicate charm of its music. This dainty waltz, "Roses Bloom for Lovers" was introduced by Adrienne Augarde, who is styled "The International Soubrette Favorite," which no doubt she is, and J. Humbird Duffy, a tenor who is well liked by metropolitan audiences. The song proved the "hit" of the pro-

duction, so much so, indeed, that one does not have to attend the performance to hear it, as every audience comes whistling from the Globe Theatre (where at the time of this writing the play has been for nine months), and it is invariably "Roses Bloom for Lovers" that they whistle. Miss Kerns is a new Edison soprano and the delicate clearness of her voice is here displayed to excellent advantage. Words by Robert B. Smith; publishers, Jos. W. Stern & Co. New York City.

1505 When You're Away—"The Winsome Widow" (*Bert Grant*)

Helen Clark and Harvey Hindermeyer

Mezzo-soprano and tenor, orchestra accompaniment

"The Winsome Widow," a musical play of rather unusual merit, has enjoyed a phenomenal run in New York City, not only because of the cleverness of its libretto, but rather by reason of the tunefulness of its music. The duet, "When You're Away," here sung by Helen Clark and Harvey Hindermeyer, is one of the "hits" of the performance. Although

in the play the antics of the principal comedian, during the time the selection is being sung, tend to detract from the effectiveness of the song itself, we give the serious treatment to which it is justly entitled. The words are by Seymour Brown and Joe Young. Publishers, Jerome H. Remick & Co., New York City.

1506 Over the Waves Waltz (*Juventino Rosas*)

New York Military Band

For Dancing

A Record, in the proper tempo for dancing, of "Sobre Las Olas," the popular waltz by the Mexican composer, Juventino Rosas. It is best known under the English title, "Over the

Waves." Probably a good many who do not know the name of the waltz will recognize the air, which is often heard in concert. Publisher, Carl Fischer, New York City.

1508 Light as a Feather (*T. H. Rollinson*)

Charles Daab

Bells solo, orchestra accompaniment

An elaborate bells solo that is as daintily fantastic as its name implies. Not the least enjoyable feature of the Record is the orchestra accompaniment, especially in the clarinet variations, through which the bells jingle a merry obligato.

Mr. Daab plays with a precision that is truly remarkable. The recording is of the highest order. A Record that again demonstrates the superiority of the Edison is the natural result. Publishers, The Oliver Ditson Co., Boston, Mass.

1511 My Uncle's Farm

Golden and Hughes

Vaudeville specialty

A side-splitting dialogue between two chaps, both of whom possess extraordinary uncles, who in turn are the owners of most wonderful farms. The boys vie with each other in an effort to prove which uncle is the greater, and in doing so,

qualify as members of the Ananias Club! The sketch is wholly enjoyable, however, and will "get a laugh" whenever played. Towards the end of the Record Mr. Golden "cuts loose" with one of his characteristic darkey songs.

1514 The Mocking Bird—Fantasia (*Winner-Stobbe*)

Charles Daab

Xylophone solo, orchestra accompaniment

Stobbe's arrangement of Winner's familiar melody "The Mocking Bird" is an exceedingly difficult one, but the agility of a xylophone when handled by one as skillful as Mr. Daab, is fully equal to the occasion. The runs and complicated variations hold no terrors for him, and the rendition is a

splendid exhibition of technical skill, aside from the enjoyment to be derived from the beauty of the melody itself. The popularity of Mr. Daab's Records sustains our judgment in securing his exclusive services. This arrangement published by Carl Fischer, New York City.

1515 Anchored (*Watson-Page*)

Knickerbocker Quartet

Male voices, orchestra accompaniment

"Anchored," by Michael Watson and N. Clifford Page, with words by Samuel K. Cowan, has that robust, inspiring swing very suggestive of the sea. The song is not sentimental in character, nor dignified. It is full of vigor, and energy. The phrases are well balanced, however, and the melody

is sufficiently pleasing. It is rendered by the Knickerbocker Quartet of male voices in an especially able manner, and the result is particularly happy, as the song seems most fitted to this form of treatment. Publishers, Oliver Ditson Co., Boston, Mass.

1516 Just Before the Battle, Mother (*Geo. F. Root*)

Will Oakland and Chorus

Counter-tenor and chorus, orchestra accompaniment

George Frederick Root was born at Sheffield, Mass., on August 30th, 1820. He early became the pupil of a noted organist in Boston named Geo. J. Webb. His progress was

rapid and in 1844 he moved to New York City, becoming organist at the Church of the Strangers. He also taught singing at various institutions during this period. In 1850

he went to Paris for a year's study, and upon his return successfully produced his first large work, the cantata, "Flower Queen." He wrote several cantatas which were uniformly well received, numbers of part songs, and much church music. His fame after all these years, however, rests entirely upon his popular soldier songs such as "The

Battle Cry of Freedom," "Tramp, Tramp, Tramp" and "Just Before the Battle, Mother," the latter less martial than the others, and written more on the style of the "heart songs" of the period. Mr. Oakland catches the spirit of the song, and the chorus effects and inspiring bugle calls are especially well handled.

1520 Nita Gitana (*Reginald de Koven*)

Reed Miller

Tenor solo, orchestra accompaniment

Among the great variety of songs of Reginald de Koven, it is doubtful if there is one which equals the brilliancy and beauty of "Nita Gitana." It is written after the style of a Spanish serenade, with the swinging rhythm portrayed by castanets, and the peculiar minor modulations so typical of

Spanish songs strictly adhered to. We present it by Reed Miller, whose powerful tenor voice is heard to advantage, and who is supported by an admirably well-balanced orchestra accompaniment. Words by F. E. Weatherley, published by G. Schirmer, New York City.

1521 By the Light of the Silvery Moon (*Gus Edwards*)

Ada Jones and Male Quartet

Popular song, orchestra accompaniment

"By the Light of the Silvery Moon," one of Gus Edwards great successes, has become so popular that practically everybody knows it. It was purchased by Jerome H. Remick & Co., New York for the unprecedented sum of \$10,000, the highest price ever paid for a song at that time. Its success was immediate, and soon spread throughout the country. It was the first of the songs having "moon" as their theme, and be-

cause of its success the publishers have been swamped with "moon" and "spoon" songs, none of which, however, have as yet achieved the popularity of their original. It is here sung by Ada Jones, in her familiar way, and she is well assisted by a male quartet who lose no opportunities to introduce all the "harmony" effects possible. Words by Edward Madden.

1524 Silver Bell (*Percy Wenrich*)

Ada Jones and Billy Murray

Indian love song, orchestra accompaniment

An Indian love song, in ragtime, which has equalled if not surpassed in popularity any song of its type yet published. The words are attractive, more so than usual, and the sparkling rhythm of the two-step melody captivates at the first hearing. This rendition calls for warmest praise as both Miss Jones and Mr. Murray seem to have outdone themselves.

A bells solo, with violin variations of the melody, is introduced between each repetition of the chorus, a novel feature of which is Mr. Murray's singing the refrain of "Home Sweet Home," entirely independent of the song, which Miss Jones maintains alone. This Record vies with the largest sellers we have ever catalogued. Words by Edward Madden.

1525 The Rosary (*Ethelbert Nevin*)

Elizabeth Spencer and Knickerbocker Quartet

Soprano and male voices, orchestra accompaniment

It seems too bad indeed that Ethelbert Nevin could not have lived a little longer, for when we lost him, we lost, with E. A. MacDowell, the two most promising composers that America possessed. Unlike MacDowell, Nevin never attempted the pretentious concertos, or symphonies, but was content to develop his genius for light piano sketches and songs. He was above the old idea that to be a great composer it was necessary to compose a great orchestral work. He rightly believed that the lighter forms were equally important, and he held strictly to that belief. His music is uniformly graceful and delicate, and yet with an almost indefinable

touch of sadness. He developed a style unmistakably his own, and unlike MacDowell, he did not find it necessary to employ new harmonies, or curious effects of dissonance to secure this individuality. "The Rosary" is without doubt the greatest song Nevin ever wrote, and indeed it is hardly equalled by any other song of its kind. No wonder Nevin was so delighted with this melody when he conceived it. It seems more delightful than ever in the special arrangement we have given it. The words written by Robert Cameron Rogers are second only to the music in beauty and interest. Publishers, G. Schirmer, New York City.

1526 Teasing Moon (*Henry Marshall*)

Walter Van Brunt

Tenor solo, orchestra accompaniment

Another of the "moon" songs so popular since the remarkable fame of their prototype, "By the Light of the Silvery Moon." This one is far above the average, however, with a dainty swing throughout both verse and chorus, which is particularly pleasing. The humming portions of the chorus

are taken bodily from the famous sextette from "Florodora" three of whose members were afterwards involved in notorious murder trials. We hope that this will not establish a precedent for "Teasing Moon." Words by Henry Marshall; publishers, Jerome H. Remick & Co., New York City.

1532 Dixie Medley

Fred Van Eps

Banjo solo, orchestra accompaniment

Have you ever heard "Dixie" played in public, under any circumstances, that it was not greeted by a storm of applause? If you ever get down to reasoning why this condition exists you will probably decide that the music itself is the real

reason for the song's great popularity. Mr. Van Eps plays it twice on this Record. The other airs in the medley are "My Old Kentucky Home," "Arkansas Traveler," "Suwanee River," "Turkey in the Straw" and "The Quilting Party."

1533 Tell Mother I'll Be There (*Chas. Fillmore*)

James F. Harrison and Edison Mixed Quartet

Baritone solo with mixed chorus, orchestra accompaniment

"Tell Mother I'll Be There," is called an "Alexander Revival Hymn" by its publishers, as it was a great favorite at the huge meetings held by the great evangelist, Charles M. Alexander, who now owns and exclusively controls the song. A

profoundly impressive rendition of this beloved hymn is given by Mr. Harrison and our mixed quartet. Its inspiring sentiment and pathetic story go straight to the heart of its hearers. Published by the Fillmore Music House, New York City.

1534 Oh! You Circus Day Medley

Joe Belmont

Whistling, orchestra accompaniment

Joe Belmont has been in Europe for two or three years delighting audiences over there with his whistling, and makes his re-appearance here with a "cracking" good medley including "Oh! You Circus Day," which was sung by Mont-

gomery and Moore and was the song hit of "Hanky Panky;" "Mammy's Shufflin' Dance," sung with great success by Clarice Vance in vaudeville and "I'd Love to Live in Loveland With a Girl Like You." A unique Record.

1537 List! The Cherubic Host—"The Holy City" (*Gaul*)

Chorus of Female Voices and Frank Croxton

Alfred Robert Gaul is a well known English composer and organist. "The Holy City" from which this selection is an extract, is considered the composer's masterpiece, and is his best known oratorio. "List the Cherubic Host" is the best known portion of the oratorio, and is frequently used both as a concert and a church number by leading singers

in this country. It is presented by a chorus of female voices, and Frank Croxton, the favorite basso, with harp, organ and orchestra accompaniment. While none of Gaul's compositions have secured very much respect in the world of music, they have attained considerable popularity among the masses, a large portion of which is directly due to this number.

1538 I Will Love You When the Silver Threads are Shining Among the Gold

(F. H. Klickmann) Manuel Romain

Tenor solo, orchestra accompaniment

A new sentimental ballad that fits Mr. Romain's tenor voice to perfection. As its title suggests, the lyrics are written around the old familiar "Silver Threads Among the Gold" and a few strains of that song are introduced. Lovers of the

old ballad cannot fail to be touched by the sentiments conveyed in this newer song, while many others will doubtless want to hear the original, through this introduction. Music, F. Henri Klickmann; words, Roger Lewis.

1540 Under the Big September Moon (J. C. Atkinson) Campbell and Gillette

The old, old story of love making, still under the same old moon, but this time with a particular moon and set to a different tune, and a catchy tune at that. The admirable blending of the voices of Campbell and Gillette makes the song especially

pleasing, and this Record will go far toward maintaining their already established reputation. Words by Powell I. Ford. Published by Jerome H. Remick & Co., New York City.

1542 My Hula, Hula Love (Percy Wenrich) Metropolitan Quartet

Mixed voices, orchestra accompaniment

"My Hula, Hula Love" an American ragtime idea of native Hawaiian melody, was composed by Percy Wenrich, writer of "Silver Bell," and numerous other pieces of similar character and popularity. The song was introduced to metropolitan audiences by Toots Paka, a native Hawaiian dancer, who has made quite a success in vaudeville in this country.

The selection is here rendered by the Metropolitan Quartet of mixed voices, and in the several choruses Hawaiian instrumental effects have been introduced. The last chorus is sung in subdued tones with the air alternately sung and then played by zither and guitar. Words, Edward Madden; publishers, Jerome H. Remick & Co., New York.

1546 For This (Reginald de Koven) Charles W. Harrison

Tenor solo, orchestra accompaniment

"For This," by Reginald de Koven, next to his song, "The Sweetest Story Ever Told," is probably the most popular of the many he has written. The poem by Leontine Stanfield is of exceptional merit. Indeed, de Koven has been fortunate in almost always choosing words which have a distinction of their own, and then giving them a musical setting which carefully preserves their moods and rhythm, and adds to their beauty. That is the case with this song, which is so

constructed that it gives the singer many opportunities for vocal display, and also at least one chance for a dramatic touch, which Mr. Harrison does not fail to take advantage of—noticeably his delivering the line "I'd gladly die—for this," with a pause in the middle of the phrase, and a sudden change to the sombre, subdued voicing of the words, "for this," that is most impressive. Publisher, G. Schirmer, New York City.

1547 Silver Threads Among the Gold (H. P. Danks) Will Oakland

Counter-tenor solo, orchestra accompaniment

So little did Chas. W. Harris, the first publisher of "Silver Threads Among the Gold" think of the song that he allowed it to lie on his desk, without attention, for over a year in manuscript form. He finally decided to use it, however, and in 1873, it was first sung in public. Its success was immediate, and ever since that time it has sold steadily.

The composer, H. P. Danks, has been dead some years, but the present publishers are still paying royalties to his heirs. It is an interesting fact to know that more copies of this song have been sold to date than any other song in the world. Words by Eben E. Rexford. The song is now published by Hamilton S. Gordon, New York City.

1548 Good-Night, Good-Night, Beloved (Pinsuti) EmoS Quartet

Male voices, orchestra accompaniment

Ciro Pinsuti, the celebrated singing teacher, was born in Florence, May 9th, 1829. His talent developed so rapidly that at eleven he was elected an honorary member of the Accad. Filarmonica, in Rome. In after years, as a recipient of the Order of the Italian Crown, he was styled "Cavaliere" Pinsuti. His published works include one opera, together with over two hundred English and Italian songs. "Good-Night, Beloved," the poem of Henry Wadsworth Longfellow

set to music, makes a most interesting piece. It is not written in the brilliant style typical of Pinsuti, as the words are not adapted to that manner of treatment. The composer's mastery of song is well shown by the manner in which he has here subdued his own individuality to the text he is expressing. The quartet arrangement we present is interesting and beautiful, as the music lends itself admirably to this form of presentation.

1549 My Sumurun Girl Medley Fred Van Eps

Banjo solo, orchestra accompaniment

Another sprightly banjo Record by Mr. Van Eps, this time a medley of three popular New York song "hits"—"My Sumurun Girl," from the Winter Garden production; "The

Gaby Glide," inspired by the dancing of Gaby Deslys of Portuguese fame, and "That Baboon Baby Dance." Published by Shapiro, New York City.

1550 Casey Jones (Eddie Newton) Billy Murray and Chorus

Comic song, with male chorus, orchestra accompaniment

"Casey Jones" is written with a lilting swing that not only seems to make our feet start pounding, but the whole body sway as well. Its rhythm is irresistible and the comic breathlessness of the words, telling the story of what would ordinarily be somewhat of a tragedy in such a ridiculously

funny way, is certainly great. This song was the first of its kind, and undoubtedly inspired "Steamboat Bill" which runs "Casey Jones" a close second. Words by T. Lawrence Seibert. The publishers, The Southern California Music Co., are Edison Jobbers at Los Angeles, Cal.

1556 When I Waltz With You (Albert Gumble) Charles W. Harrison

Tenor solo, orchestra accompaniment

"When I Waltz With You," which was sung in the Ziegfeld production of "The Winsome Widow," is a song which, entirely aside from the context of the words, cannot fail to suggest a couple dancing in a rapid, whirling waltz. Every note in the song, both in verse and chorus, is delivered in

strict, rapid waltz time, and the music has that swaying, dipping rhythm, so seldom found in many so-called "waltz songs." This is a piece of exceptional merit and is worthy of Franz Lehar at his best. Words by Alfred Bryan; publishers, Jerome H. Remick & Co., New York City.

1557 Nearer My God to Thee (Mason-Johnson) Knickerbocker Quartet

Male voices, unaccompanied

Lowell Mason, composer of the immortal hymn, "Nearer My God to Thee," was born in Medfield, Mass., January 8th, 1792, and died in Orange, N. J., August 11th, 1872. He was a self-taught musician at sixteen, and directed the church choir at Medfield. He wrote numerous anthems and a great variety of hymns and sacred music of all kinds, which

not only brought him fame but wealth as well. We have here given a most harmonious and impressive rendition of the beautiful old hymn. The arrangement is by Herbert Johnson and is sung by male voices without accompaniment, which, we think, emphasizes the rare beauty of its melody. The words are by Sarah F. Adams.

1562 The Land of Golden Dreams (E. F. Dusenberry) 'Elsie Baker and James F. Harrison*Contralto and baritone, orchestra accompaniment*

But few will listen to the quiet melody of this song without wanting to hear it again. Although not religious in theme, the music has the rhythm and harmony very suggestive of a sacred anthem. It is rendered by Elsie Baker and James F.

Harrison, whose contralto and baritone voices harmonize so beautifully as to make the Record one of rare interest to all, whether they be lovers of sacred or secular music. Words, C. M. Denison; publishers, F. B. Haviland Pub. Co., N. Y.

1565 I Want to Love You While the Music's Playing (George Botsford) Heidelberg Quintet*Male voices, orchestra accompaniment*

George Botsford, composer of the famous "Grizzly Bear" was sitting in a restaurant just off Broadway not long ago, listening to the various ragtime pieces that the orchestra there was playing. Finally they played Molloy's "Love's Old Sweet Song." He was struck with its beauty, compared with what had gone before, and straightway decided to give his opinions musical expression. Jean Havez gave him admirable assistance by writing the words so cleverly, and

"I Want to Love You While the Music's Playing" was the result of their collaboration. The music has a catchy swing, and the strains from "Love's Old Sweet Song" are well rendered by the Heidelberg Quintet. This quintet arrangement of the song, by the way, was made by Mr. Botsford himself, and planned to completely portray his idea of the song, which he says it does. Published by Jerome H. Remick & Co., New York City.

1568 On a Beautiful Night With a Beautiful Girl (Gus Edwards)**Walter Van Brunt and Chorus***Tenor and chorus, orchestra accompaniment*

This song, written by Gus Edwards, was featured by him in his several vaudeville acts. It was soon taken up by many others, and became so successful that the publishers were induced to purchase the rights of all of Gus Edwards's songs and place him under an exclusive contract to write for them

for a number of years. He is probably one of the most popular song writers of to-day, and this selection is well up among the best that he has produced. The words are by Will D. Cobb. Published by Jerome H. Remick & Co., New York.

1573 Lustspiel Overture (Kéler-Bela, op. 73)**Edison Concert Band**

The 130 odd works of Kéler-Bela, the eminent Hungarian conductor, soloist and composer, consist of overtures, dance music, and pieces for solo violin, all distinguished for showy,

brilliant style and clever orchestration. "Lustspiel Overture" is a striking example—its individuality showing the versatility of the composer in a most convincing manner.

1575 Put On Your Old Grey Bonnet (Percy Wenrich)**Joseph A. Phillips and Chorus***Tenor and mixed voices, orchestra accompaniment*

This famous march song by Percy Wenrich and Stanley Murphy, has held a high place in public favor since it was introduced about three years ago. An old couple on their golden wedding day rehearse the trip to the church at Dover in the same old shay and past the same clover fields, through

which they had driven fifty years before. The song is written around a pretty sentiment and this arrangement with a female voice taking up portions of the words, adds an effective touch of realism. Published by Jerome H. Remick & Co., New York City.

1576 Rap, Rap, Rap, Rap On Your Minstrel Bones (Albert Von Tilzer)**Edward Meeker***Coon song, orchestra accompaniment*

Albert Von Tilzer's latest minstrel song "Rap, Rap, Rap" has a rhythm which will make anyone feel like doing a clog, for it has a "swing" and "go" that is absolutely irresistible. Edward Meeker sings it with all the dash and spirit it needs, enunciating every word clearly in his characteristic fashion.

One chorus is devoted entirely to the "rapping of the minstrel bones" which are rapped most energetically while side remarks are passed by the admiring participants of the dance. Words, Lew Brown; publishers, The York Music Co., New York City.

1581 Edelweiss and Almenrausch (W. Mangelsdorf)**Venetian Instrumental Trio***Violin, flute and harp*

"Edelweiss," meaning "Pure as Snow," and "Almenrausch," meaning "Highland Flower," is the title of this composition by Mangelsdorf. It is an oberländer, a slow waltz of folk dance after the style of those of Southern Germany and the Tyrol. While not being of a particularly high class of music,

it is pleasing to listen to, and interesting because of its type. The Venetian Instrumental Trio has presented a careful arrangement for the violin, flute and harp, which does full justice to the selection. Published by Carl Fischer, New York City.

1582 Luella Lee (Theodore Morse)**Campbell and Gillette***Tenor duet, orchestra accompaniment*

"Luella Lee" is called by its composer a "southern serenade." Aside from the interest of the words, it has a dainty swinging melody which grows more charming by repeated hearings,

and Campbell and Gillette have rendered it here in a very able manner. Words, D. A. Esrom; publishers, Theodore Morse Music Co., New York City.

1585 When I Carved Your Name on the Tree (Will Arthur)**Harvey Hindermeyer***Tenor solo, orchestra accompaniment*

The song of the above title was first introduced by Arthur Aldridge at the Winter Garden, New York, where it was well received. Mr. Aldridge made a great personal hit with the song which was written by Edgar Selden and Will Arthur.

It is a song ballad, of familiar style, recalling its predecessor, "All That I Ask of You is Love" the words of which were also written by Edgar Selden. The Edgar Selden Music Co., New York are the publishers.

1586 Weeping, Sad and Lonely (Henry Tucker)**Elizabeth Spencer and Chorus***Soprano and chorus, orchestra accompaniment*

The sombre, sadness of this melody of Tucker is a beautiful commentary on the words to which it is set. It is rendered by Elizabeth Spencer in a quiet and dignified way. The humming

chorus brings out many beautiful harmonies, and adds a touch of pathos, well in keeping with the character of the selection. Words by Chas. C. Sawyer.

1588 That Mellow Melody (Geo. W. Meyer)**Anna Chandler***Ragtime song, orchestra accompaniment*

Sam M. Lewis, who wrote the words of "That Mellow Melody" says he conceived the idea of the song while hearing Geo. W. Meyer play Schumann's "Traumerlei" on his cello. The idea is very cleverly worked out indeed, both in the words, and also the music, which contains suggestions of Schumann's

masterpiece, all through the chorus. Anna Chandler sings the song with much spirit, and in the second rendition of the chorus, a cello can be heard following the voice, and yet having a melody of its own, in a way that is very effective. Words, Sam M. Lewis; publishers, G. W. Meyers, New York.

1600 Home Sweet Home the World Over (J. Bodewalt Lampe)**Edison Concert Band**

This clever selection was written by J. Bodewalt Lampe, and dedicated to John Philip Sousa in commemoration of his "Around the World" tour. By means of clever alteration of tempo, and the employment of various different combinations of orchestral instruments, the composer has taken the familiar melody of "Home Sweet Home" and described the

manner in which it might be played in various countries. It really amounts to a burlesque of the characteristics of the music typical of the several countries, with their peculiarities greatly exaggerated. The arrangements for Spain, Italy and Scotland are especially good. Published by Jerome H. Remick & Co., New York City.

1601 The Holy City (Stephen Adams)*Tenor and mixed chorus, organ accompaniment*

"The Holy City" was composed by Michael Maybrick under the pseudonym of Stephen Adams. The composer was born in Liverpool in 1844, and at an early age became a baritone singer of great prominence. As an anthem it stands second in popularity only to "The Palms." We present it by Edwin

Edwin Skedden and Edison Mixed Quartet

Skedden and Edison Mixed Quartet with organ accompaniment. The combination is a particularly happy one in this instance, and the beauties of the selection are expressed to the greatest possible advantage. Words, F. E. Weatherly; publishers, Boosey & Co., New York.

1602 When I Get You Alone To-Night (Fred Fischer)*Comic song, orchestra accompaniment*

This popular song was written by Fischer, McCarthy and Goodwin, who have been responsible for so many New York successes. This one, however, seems likely to outdo them all in popularity. It has simply taken New York by storm,

and is being sung by countless vaudeville performers all over the country. Billy Murray renders the song in his racy, swinging style, making a Record that everyone must enjoy. Published by Leo Feist, New York City.

Billy Murray and Chorus**1603 Temple Bells—"Under Many Flags" (Manuel Klein)***Tenor and chorus, orchestra accompaniment*

This attractive number from "Under Many Flags," the latest production at the New York Hippodrome, is without doubt the "hit" of the performance. While its melody is very suggestive of other successes of the past, by the same composer, yet this cannot be termed a fault, as Manuel Klein writes such tuneful melodies that they become more

pleasing by constant repetition. The song is given by Irving Gillette and chorus, and the many thousands who are not fortunate in being able to see the Hippodrome performance are assured by this Record of a faithful rendition. Mr. Klein also wrote the words. Published by M. Witmark & Son, New York City.

Irving Gillette and Chorus**1604 Heimweh (Longing for Home) (Albert Jungmann)***Violin, 'cello, flute and harp*

Albert Youngmann was born in Prussia in 1824, and died in Pandorf, near Vienna, in 1892. He was for years professor at the St. Cecilia Academy at Rome, and later became founder of a large publishing firm in Vienna. He has written a large number of light piano compositions, none of which have attained the popularity of Heimweh (Longing for Home). This is a very simple little piece, well adapted for beginners in

piano study. It has a plaintive sadness of melody which, while written in a rather shallow style, is not easily forgotten, and is very impressive when properly rendered. The Venetian Instrumental Quartet, consisting of violin, 'cello, flute and harp, have presented a very carefully balanced arrangement which brings out the charm of the selection to its fullest extent. Published by the Oliver Ditson Co., Boston, Mass.

Venetian Instrumental Quartet**1605 Hitchy Koo (Muir and Abrahams)***Coon duet, orchestra accompaniment*

"Hitchy Koo" has proved one of the most popular songs of the day, owing possibly to its presentation throughout the vaudeville theatres of the country by the clever comedians, Nora Bayes and Jack Norworth. It was written by the writers of "Waiting for the Robert E. Lee" and the title was suggested to them by the peculiar shuffling sound made

by everyone when dancing to the latter music. Those who have danced on a sanded floor to "Robert E. Lee" will appreciate this circumstance. "Hitchy Koo" bids fair to outdo its parent in popularity, and Collins and Harlan have here succeeded in making its peculiar charm a matter of "Record."

Collins and Harlan**1606 Silent Night (Franz Gruber) Elizabeth Spencer, Harry Anthony and James F. Harrison***Soprano, tenor and baritone, acc. by Venetian Instrumental Quartet*

An old German folk song, composed by Franz Gruber in 1818. The German words were written by Josef Mohr, but the English translation is anonymous. It is generally used as a Christmas song, and is a good specimen of the old German

songs of the period. We offer it rendered by Elizabeth Spencer and Anthony and Harrison as a trio number with the Venetian Instrumental Quartet giving a most beautiful accompaniment.

1607 Sweetheart Let's Go A-Walking—"Under Many Flags" (Manuel Klein)*Tenor and chorus, orchestra accompaniment*

From "Under Many Flags," the New York Hippodrome production. Manuel Klein, the composer, has written the music for these annual productions for a number of years, and his music is always tuneful and catchy. "Sweetheart Let's Go A-Walking" has "caught on" and is not only popular with New York playgoers, but it is being taken throughout

the country by the thousands of people from other cities who visit the Hippodrome daily. Billy Murray, in his capital rendition of it, loses no opportunity to make the song of the greatest possible interest to his hearers. And the chorus does its full share of entertaining, too. Published by M. Witmark & Sons, New York City.

Billy Murray and Chorus**1608 Luke (Bret Harte)***Recitation*

The peculiar charm of Bret Harte's works lies in his ability to reproduce in words, familiar forms and phases of American life—to skillfully paint word pictures of scenes and ideas which every American, particularly in the West, is familiar with, but which no author has before ever been successful

in describing. This is admirably displayed in his dialect poem "Luke," which is here delivered by Harry E. Humphrey, in his most clever manner. No doubt there are many who are not familiar with the works of Bret Harte, and to these "Luke" will serve as a fitting introduction.

Harry E. Humphrey**1609 Don't Turn My Picture to the Wall—"The Girl from Montmartre" (Jerome D. Kern)****Elizabeth Spencer and Walter Van Brunt***Soprano and tenor, orchestra accompaniment*

Hattie Williams and Richard Carle make a hit with this song at every performance of the New York production "The Girl from Montmartre," the music for which is by Jerome D. Kern. The sarcastic words by Robert B. Smith are extremely humorous and clever as well, and everyone who listens to the statements

"I don't expect that you've been true to me, and
I don't expect that men can be faithful be.

But I do expect no matter whom you love
Those old times with me you will recall.
So don't read my letters to your other girl,
And don't turn my picture to the wall."

cannot help but be convulsed with laughter. Elizabeth Spencer and Walter Van Brunt catch the spirit of the song exactly and give a most enjoyable performance. Published by T. B. Harms Co., New York City.

1610 Say Not Love Is a Dream—"The Count of Luxembourg" (Franz Lehar)

Elizabeth Spencer

Soprano solo, orchestra accompaniment

"The Count of Luxembourg," after taking the audiences of Vienna and London by storm, finally arrived in New York. Its music had already preceded it, however, and everyone was ready to welcome it almost as an old friend. Its popularity in this country has, if possible, reached a greater height than abroad. The music of Franz Lehar, while always stamped with the composer's individuality, is nevertheless

a veritable fountain of melodies, each one seeming more beautiful than the last, and the song "Say Not Love is a Dream" fully maintains this standard. It is an unusually beautiful little melody, set to very interesting words, and is rendered by Elizabeth Spencer in a most entertaining manner. Words by Basil Hood; publishers, Chappell & Co., New York City.

Foreign Records for November, 1912

*BRITISH AMBEROL FOR OCTOBER

- 12488 Battle March of Delhi, *Pridham*
National Military Band
12489 It's Nice When You Love a Wee Lassie, *Lauder*
Harry Lauder
12490 Money Talks, *Terry, Pelham & Wallis* Geo. D'Albert
12491 The Lady with the Glad Eye, *A. Allen* Florrie Ford
12492 I Feel So Lonely, *Bert Lee* Stanley Kirkby
12493 Les Sirens Waltz, *Waldeufel*
Concertina Alexander Prince
12494 Here's to All the Girls, *Jones & Martyn* Jack Charman
12495 The Wolf, *Shields* Peter Dawson
12496 The Hundred Pipers, *Lady Nairne* Wm. Davidson
12497 Gae Bring to Me a Pint o' Wine, *Robert Burns*
Archie Anderson

GERMAN AMBEROL FOR NOVEMBER

- 15264 Unter dem Grillenbanner, Marsch, *Lindemann*
Johann Strauss Orchester
15265 Die Seerose, Lied, *Julius Wengert* Elite Quartett
15266 Hallenarie a. d. o. "Tannhäuser," *Wagner*
Annie Krull
15267 Was Blumen träumen, Walzer
Johann Strauss Orchester

GERMAN STANDARD FOR NOVEMBER

- 16259 Andalusia, Schöne Frauen—Walzer, *Franz Schneider-Bobby*
Johann Strauss Orchester
16260 "Tanz," *C. Zöllner* Elite Quartett
16261 "Misslungene Phonographen—Aufnahme," *Bendix*
Famille Bendix

*The British Amberol Records for November were erroneously listed in the October Monthly.

RAPKE HAS BLUE AMBEROL LABELS

VICTOR H. RAPKE, 306 Mott Avenue, New York, who has been selling a system of trays and printed labels for carrying Edison Record stocks, announces that he has extended his service to include labels for Edison Blue Amberol Records. Mr. Rapke has a system to meet every requirement whether a Dealer's stock is large or small, and invites correspondence on the subject with any who are interested.

Thomas A. Edison

PRICE OF MODEL "N" SPEAKER REDUCED

DESPITE the fact that the four-minute Home Recording Outfit has only been on the market a very short time there is every indication that it is to be a big factor in the sale of new Edison Phonographs. Edison Dealers are wisely using it as a big sales point in their talks to prospects. We are going to make more and more of a noise on this subject and we expect a constantly increasing sale of new Phonographs as a result.

But these new Phonographs, with the exception of the "Gem," will all be supplied with diamond speakers which would wear the soft blanks used for home recording purposes. We are, therefore, going to make a *special price* on the Model "N" Reproducer (equipped with sapphire point) as follows:

Model "N" (Sapphire) Reproducer—
Dealer (\$1.75)
List (\$2.00)

The new price goes into effect at once and will enable Dealers to push the home recording feature still more vigorously because of the complete satisfaction which this Reproducer will give when used upon the soft blanks. Its low price makes it an inexpensive accessory and its sale will present no difficulty. Another boost for home recording!

Thomas A. Edison

NO DIAMOND SPEAKER ON "GEM"

EXHAUSTIVE tests of the "Gem" Model equipped with the new diamond-pointed speaker have shown that its construction makes it less effective with the diamond than with the sapphire point. For that reason we will equip the "Gem" with sapphire points only, contrary to our original announcement.

The sapphire point gives excellent results with the Blue Amberol Records and the fact that it does not have a diamond speaker should in no wise affect its sale. The net price will continue at \$15.00, with the usual discounts to Jobbers and Dealers.

Thomas A. Edison

AMBEROL No. 1001

A CLEVER and ear-arresting rag-time number is introduced by the Edison Company on Amberol Record, No. 1001, "That Hypnotising Man," (von Tilzer). Apart from the attractive nature of the composition, the rendition is excellent in every respect, and this is certainly a Record which no admirer of the best in popular music should miss.—*Phono Trader*.

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynolds.

CAL., Los Angeles—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

D. C., Washington—E. F. Droop & Sons Co.

GA., Atlanta—Atlanta Phonograph Co.
Waycross—Youmans Jewelry Co.

IDAHO, Boise—Eilers Music House.

ILL., Chicago—Babson Bros.
Lyon & Healy.
James I. Lyons.
Rudolph Wurlitzer Co.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Sioux City—Harger & Blish.

MAINE, Bangor—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co.
Pardee-Ellenberger Co.
Lowell—Thomas Wardell.

MICH., Detroit—American Phono. Co.
Grinnell Bros.

MINN., Minneapolis—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.

MO., Kansas City—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Silverstone Talk. Machine Co.

MONT., Helena—Montana Phono. Co.

NEB., Omaha—Schultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Newark—Edisonia Co.
Paterson—James K. O'Dea.

N. Y., Albany—Finch & Hahn.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.

New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.

Oswego—Frank E. Bolway.

Rochester—Talking Machine Co.

Syracuse—W. D. Andrews.

Utica—Arthur F. Ferriss.
William Harrison.

OHIO, Cincinnati—Rudolph Wurlitzer Co.
Cleveland—Laurence H. Lucker.
Columbus—Perry B. Whitsit Co.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.

OKLA., Oklahoma City—Schmelzer Arms Co.

OREGON, Portland—Graves Music Co.

PENNA., Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Penn Phonograph Co.
H. A. Weymann & Son.

Pittsburg—Buehn Phonograph Co.

Scranton—Ackerman & Co.
Technical Supply Co.

Williamsport—W. A. Myers.

R. I. Providence—J. A. Foster Co.
J. Samuels & Bro.

TENN., Memphis—F. M. Atwood.
O. K. Houck Piano Co.

TEX., Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—L. Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Eilers Music House.
Spokane—Graves Music Co.

WIS., Milwaukee—Laurence McGreal.

CANADA, Quebec—C. Robitaille.
Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd.
Babson Bros.
Calgary—R. S. Williams & Sons Co., Ltd.

The EDISON PHONOGRAPH MONTHLY

VOL. X.

December, 1912

No. 12



"Guess that'll hold 'em for another year"

THE PLAN MAKER

THE Plan Maker has mailed a new selling scheme to those Dealers who signified their intention of using the Plans. The new scheme is based on Home Recording, applying it to salespeople in various trades. We have been advertising in "The Dry Goods Economist," "Iron Age—Hardware" and "Grocery World and General Merchant," using copy addressed directly at the sales forces in these different lines.

The argument is that the Edison, by means of Home Recording, will teach salesmanship without the use of any text books. The advertisement, in each case, calls attention to the booklet "The Modern Blarney Stone" mentioned in this issue, and it also gives the names of several concerns, prominent in their respective lines, which have prepared special booklets on the selling of their products.

The Plan Maker has enclosed copies of these advertisements and "The Modern Blarney Stone" suggesting that Dealers mail the copies of the ads to merchants engaged in the respective lines covered by the trade papers. A letter drawn up by the Plan Maker calls attention to the ad, linking it with the trade paper and inviting the merchant to investigate the Edison at the Dealer's store.

The Plan Maker then goes on to caution Dealers against attempting to persuade prospects to make their first Records in Dealers' stores. He points out that it is very embarrassing for the beginner to make Records before strangers and urges that the prospect be permitted to take a Phonograph home with him and make his first Record there. The Dealer, after playing a few musical selections, should make a few Records himself, carefully explaining operations as he goes along and then when the prospect has "seen how it's done" the Dealer can suggest that he try making some Records at home.

A few good selections in addition to the blanks would go a long way toward interesting the other members of the family in the Edison. It is not to be expected that Home Recording alone will sell many Edisons. The point is that many who do not feel that they can afford to buy a Phonograph simply for entertainment will feel justified in making the expenditure when they realize that the Edison has a distinct and unique value and that it can be of great service to them along the line of self-improvement.

There are also many, of course, with whom the money consideration is only secondary. They will be interested in the Recording feature, however, because of its great possibilities as an added

means of entertainment. Home Recording must be considered by the Dealer as an added feature, a final argument which will pull the sale his way. It is an excellent subject with which to open an Edison talk, but the Dealer must not lose sight of the Blue Amberol, Diamond Point and other features.

Dealers must be sure that when they sell a Home Recording Outfit to a man who has bought a Phonograph equipped with the Diamond Reproducer that they also provide him with a Model "N" Sapphire speaker with which to play the soft Recording Blanks. Sales Department Bulletin No. 80 gives the special price for the Model "N."

Thomas A. Edison

THE STREET CAR CARD

THE car card offered in our last issue seemed to supply a long-felt want. We received more orders than we expected and it looks as though a good number of Dealers are going to give the cards a thorough try-out. We are preparing some new cards which we will announce shortly and if the Trade will make sufficient use of the cards to justify us in so doing, we will maintain a regular service.

There are very few Edison Dealers whose stores are not situated in towns through which pass street cars of some variety—even New York has horse-cars. There are then but few Dealers who *cannot* use these cards. It is simply a matter of deciding that you are going to use them.

You have seen the same people, year after year, advertising in the street cars. You know that they would not do it if it did not pay. Experience is only good if we profit by it. The wise man profits by the experience of others—are you going to order a car card?

There are still some of the first cards in stock, mortised for your name. Send in your order while it is still fresh in your mind. We pay for the imprinting—you pay the transportation.

You have received the Blue Amberol Records by this time and you must be fully convinced of the fact that it has no superior in tone or wearing quality. Tell your story to the people of your city or town by means of the street car. You know that almost everybody in your community has occasion to use the cars and that a big percentage of these people use them regularly every day. Have a daily talk with them and impress yourself and your goods upon them in a lasting way.

But be sure that when they come to see your store and hear the Edison, that they will be still further interested and attracted by your windows and the general appearance of your store.

THE EDISON PHONOGRAPH MONTHLY

Published in the interests of
EDISON PHONOGRAPHS AND RECORDS

BY
THOMAS A. EDISON, Inc.
ORANGE, N. J., U. S. A.

THOMAS A. EDISON, LTD., VICTORIA ROAD, WILLESDEN, LONDON, N. W.
THOMAS A. EDISON, LTD. 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
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Volume 10

DECEMBER, 1912

Number 12

CLEAR THE DECKS!

THE Blue Amberol Record has, to a certain extent, superseded the old wax Record. It was not to be expected that the public would be satisfied with wax Records when they could get the Blue Amberols, with their improved tone and practical freedom from breakage, at the same price.

When manufacturing facilities permit us to catch up with the orders from the Trade and every Dealer has his stock of the new Records, the wax selections will be little in demand unless some special inducement is offered.

The Record exchange proposition and the additional return allowance on machine purchases will greatly help every Dealer to reduce his stock of the wax Records. In many cases they would have been sufficient to take care of the Dealer's surplus stock in the six months during which the latter allowance is effective.

Many Dealers, however, were anxious to dispose of their wax stock at once and others had such a large stock on hand that it was obvious that they would be a long time in getting it off their hands. The reduction in price of the wax Records was the natural solution of the matter and, therefore, to show our appreciation of the loyalty of the Trade; we authorized the reduction to take effect November 20th, 1912. On and after that date authorized Edison Dealers are permitted to sell Edison Wax Cylinder Records at the following list prices:

Standard (two minute)	\$0.21
Amberol (four minute)31
Amberol Concert45
Standard Grand Opera47
Amberol \$1.00 Grand Opera...	.60

Amberol \$1.50 Grand Opera...	.90
Amberol \$2.00 Grand Opera...	1.20

Dealers must bear in mind that in every instance where these prices are printed, no matter in what form, the Records must be referred to as *Wax* Records and that in no case can the word "wax" be omitted from the description or reference. Dealers will readily see that the omission of the word "wax" would lead to a serious misunderstanding on the part of anyone reading the new price list.

This is a wonderful opportunity for every Edison Dealer to clean up his stock of old wax Records and to clear the decks for the big new things. Every Dealer ought to make a resolution to put the proceeds of these wax Record sales back into advertising and window displays exploiting the Blue Amberols and the Home Recording Outfit.

Let this be a general house-cleaning in more senses than one. Clear the shelves of the wax Records, clear up the show windows and get the new features right out in the lime-light. There's big money ahead of you, so get out your broom and clean up. Start fresh with the enthusiasm that is rightly yours in the handling of the best Record that has ever been placed on the market.

It isn't merely the fact that the Blue Amberol is practically unbreakable that makes it so wonderful, but it is the fact that it has a roundness and smoothness of tone that are unsurpassed by any other Record.

It is very probable that the reduction in price of the wax Records will lead to

(Continued on page 16)

EDISON SCHOOL PHONOGRAPH



\$75.00 IN THE UNITED STATES; \$97.50 IN CANADA.

WHEN this issue of the MONTHLY reaches you we expect to be shipping the first installment of Edison School Phonographs and Records. In this latest Edison product we offer you an excellent opportunity to secure a great deal of profitable trade, directly through the sale of these school outfits and also through the advertising which the use of the Edison in a school-room would inevitably provide.

The Phonograph is rapidly coming into its own for, after conquering the amusement field it has made a successful invasion of the business office and has now come to be recognized as a positive educational force. Educators have for some time seen the advisability of using the Phonograph in the schools, but there has never before been a machine suited to the purpose. The new Edison School Phonograph, however, has been especially constructed for use in school-rooms.

As the accompanying illustration shows, it consists of the already famous mechanism of the "Concert" model, set in a metal cabinet which is mounted upon a metal stand equipped with casters. The "Concert" mechanism requires no explanation as it is recognized as the finest that the Phonograph world has yet seen. The metal casing is particularly well suited to use in a school-room where it is apt to be fingered by many hands in various stages of greasiness. The metal casing can be scrubbed indefinitely while the wooden cabinet requires more careful handling. The same

is true of the stand and in addition there is the strength and lightness of the metal as against the great weight of the wooden cabinet. The four shelves hold boxes each containing twenty-four Records—sufficient for all purposes at any one time.

The Blue Amberol Records with their clear, loud tones are wonderfully well suited to use in a classroom. The fact that the Records are practically unbreakable is of the greatest importance in view of the great amount of handling to which they are likely to be subjected. Their beautiful tone qualities are unsurpassable for the purpose of introducing grand opera, classical and patriotic airs, and of playing the many selections which have a distinctly educational value.

The diamond-pointed reproducer is another strong feature, not only because of its flawless reproduction, but because of the great convenience which the permanent point affords. The swivelled horn makes it unnecessary to move the machine in order to direct the sound toward any one portion of the room.

Again the exclusive recording feature of the Edison comes into prominence, placing the Edison far in advance of any other sound reproducing instrument. By recording instructions, problems of any kind, dictation or information which she might wish to convey to the class, the teacher can save endless repetition and nervous strain. On the other hand the pupils can make Records of declamations or songs. Inter-class singing contests and other interesting exercises can be worked out in connection with the recording feature.

The Records themselves are such as will appeal to everyone interested in education—not only to teachers and principals but also to those on whom fall the financial responsibilities of the schools. Painstaking study has resulted in the arrangement of the first list of fifty-four Records containing a series of lessons in dictation and spelling, drill work in addition, table drills, problems in measurements, analysis and proportion, fractions, business practice, percentage and various other subjects. In another division are six Records giving excerpts from world-famous speeches. Then there are forty selections from grand opera, classical music, chamber music and other sources the character of which renders them particularly appropriate for use in the class-room. The last named selections will, of course, be chiefly useful to the music teacher, but many of them will be available for drill or dance purposes. Dealers will see at once the practicability of these Records, the fact that they were prepared in co-operation with leading educators being of the greatest importance in approaching school authorities.

The School Records are not, of course, limited to the school, but should prove of the utmost usefulness in the homes of Phonograph owners. What with equal suffrage, the various women's organizations, the ever-increasing number of graduates from the women's colleges and other broadening influences, women are taking a far greater interest in life, political and social, than they ever did before. One of the chief evidences of this new era is the desire to have their children as well educated as possible.

A great many women would prefer to teach their own children when they are young rather than send them to schools, but they find it difficult to map out a course of study suitable to the children's needs. The Edison School courses will relieve them of this responsibility, furnishing as these Records do, the text of the lessons and suggesting similar problems and exercises for the purpose of thoroughly drilling the pupils in the principles involved.

Now the great thing for Dealers to consider is the matter of getting into the game while it is new. Don't wait for some other Dealer to try it out,

but do the "trying out" yourself. As a matter of fact the proposition is not so much of an experiment as it may seem. These courses were not arbitrarily decided upon by us, but were carefully prepared with the assistance of prominent educators. Upon their completion they were submitted to educational authorities and approved by them. That is to say, they meet the requirements of experts on the subject of instruction. In addition, our educational department, when notified of your intention to push the School line will give you every possible assistance in the matter of soliciting school business and making demonstrations.

Place your order with your Jobber and start right in with this new line while it is new. Establish yourself as *the* Dealer in School Phonographs and reap the benefit of getting in on the ground floor.

The School Phonograph complete, without Records, lists at \$75 with a Dealer's discount of 25%. The School Records list at 50c, unless otherwise indicated, and the net price to Dealers is 32c. Order from your Jobber now and notify the educational department.

THE BLARNEY STONE



ON October 8th we mailed a bulletin to Dealers stating that we were preparing a booklet on Home Recording to be called "To Hear Ourselves as Others Hear Us or Confidences Concerning the Modern Blarney Stone." Those Dealers who are already pushing the Home Recording Outfit will, of course, be eager to get copies of this new booklet which is unquestionably the cleverest and most comprehensive presentation of the subject of Record making that has ever been published. It is a handsome booklet, 5" by 7" with a very odd cover showing a cut of the famous Blarney Castle.

"This booklet suggests various advantages which result from the study of your own voice on the Phono-

graph. A perusal of its pages is commended to those who sing, whether professionally or merely for the edification of themselves and their friends; to teachers of music, composers, lawyers, clergymen, actors, lecturers, aspirants to political honors, business executives, salesmen, young people generally, and to all hostesses.

Home recording is also a great aid to those who desire to perfect themselves as instrumentalists."

From which it will be seen that the booklet will be of interest to a great many people in your territory, and particularly to those to whom it makes definite suggestions as to the possibilities of increasing their incomes by use of the Home Recorder. Every Dealer should make sure that at least one copy of this booklet reaches him and that he studies its contents carefully. Having done so he will be

sure to realize that the Home Recorder doubles the value of the Edison to any purchaser and that it likewise doubles the effectiveness of his sales talks, because he has twice as much to offer as his competitors, at a very slight increase in cost.

We urge upon every Edison Dealer that, if he has not already done so, he procure at once a complete Home Recording Outfit and familiarize himself with the making and shaving of the Records. Every Dealer knows that if he can perform an operation deftly and without any apparent effort, his customers will be eager to try it. If, on the other hand, he seems to have the slightest difficulty, they immediately decide that the mechanism, whatever it may be, is too complicated for them and the sale is lost.

As a matter of fact the making of a Record is extremely simple and the use of the hand shaving machine presents no difficulties if the instructions are carried out. But the Dealer needs a certain amount of practice in order to obtain that dexterity which comes only through practice—so get that Recording Outfit now and do a little experimenting. We want you to be thoroughly familiar with the outfit when customers come to your store to investigate the Home Recording Outfit—and they will

come shortly for we are going to put this Home Record making proposition up to them in a convincing way. There is going to be a great deal more said about this subject than we have ever said before and those Dealers who are prepared to meet the demand are going to profit by it.

When you have practiced a little with the making of Records—talking Records will do if you cannot sing—and have become familiar with the handling of the shaving machine, invite some of the church singers in your neighborhood to come in and sing a few songs into the Edison. Or if there is a local celebrity—singer or instrumentalist—ask him or her to make some Records. In the majority of towns and small cities the newspapers will be glad to accept such an item as a reading notice. If your paper is not so inclined, it will be glad to accept the item and an advertisement inviting all those who are interested in music or public speaking to come to your store and “Hear themselves as others hear them.”

By the way, the Blarney Stone booklet contains instructions for the playing of twelve games by means of the Home Recording outfit. Why not suggest to your patrons and others that they play these games the next time they have a party.

PIRATES OR PROFITS?

THAT Oldfield Bill is still staring you and us in the face and threatening to become a law.

A letter from *you* will help materially in fighting it. Your Senators and Congressmen may assume that you favor the Bill if you do not protest against it, but the receipt of a personal letter from you, stating frankly your opposition to the Bill and your reasons for opposing it, is bound to be effective. Immediate action on your part, however, is absolutely vital, or it will be too late.

The question merely resolves itself into this—do you want the business of this country plunged into a wild throat-cutting mêlée or do you prefer to know what your own stock is worth from day to day, and to know what you as a consumer are getting for your money?

Do you prefer to sell out to a mail-order house or a department store for a song, or continue as an independent and prosperous merchant?

After all, your interests and the consumer's interests are one and the same thing. In fact, you are the consumer in everything but the Phonograph business. You know perfectly well that a company which sells one article at or below cost must make a correspondingly excessive profit on some other article or nail up the front door. Surely it is better to pay a reasonable profit on every article you buy and to know that you are getting the genuine article than to “beat the manufacturer” on one article

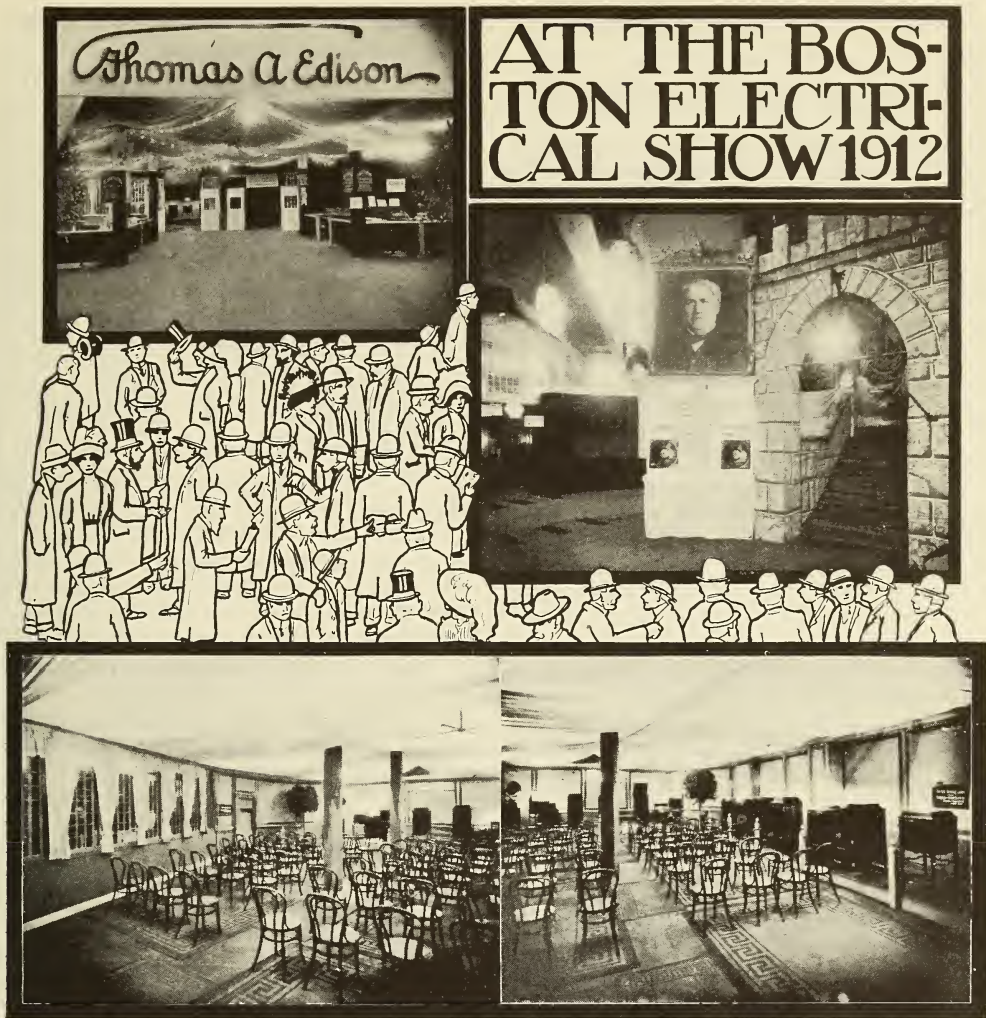
and pay double on some other, only to wonder if that cheap article is up to the standard after all.

Under price-cutting competition the Dealer is forced to eke out his profit by the substitution of articles “just as good” for the standard articles which he was able to sell at a profit under the maintenance of price system. You have seen the results of that sort of thing in merchandise that is not subject to price regulation.

In these days of reform and near-reform there are many who mistake mere *change* for *progress*. This Oldfield Bill is a case very much in point, for by it a radical change is to be brought about, carrying us back to the old days of haggling and bartering where no man's prices could be trusted and every purchase was in fact a speculation contingent upon someone's else ability to squeeze a big profit out of some other article and slash the price on the thing that you had just bought.

What you as a consumer and Dealer need and what we as manufacturers need is the assurance that the goods we buy and sell are standardized products. We can never know this if they are offered at all sorts of prices. The cut price breeds suspicion; the fixed price fosters confidence.

If you want to do your share toward preserving the present order of things and maintaining the high standard of fixed-price articles voice your protest against the Oldfield Bill at once.



At the Boston Show, opened October 9th, we demonstrated the new disc machine, which will soon be placed on the market. Its success was phenomenal. No effort was made to book any orders as it was thought better to wait until the machine was definitely announced, but people insisted upon ordering and would not take "no" for an answer. Don't hesitate about "coming in" when we give the word—the Edison disc will have no rival.

NEW OPTION ON "FIRESIDE"
HEREAFTER there will be a choice of horn equipment offered with the "Fireside" Phonograph. We will supply the "Fireside" with Model "N" Reproducers, Blue Flowered Horns and Horn Cranes, with an extra horn crane base. This base is to be placed in front of the cabinet at the same distance from the end as the regular crane base, but on the opposite side of the horn. This crane base will counterbalance the extra weight of the horn and will minimize the possibility of tipping the machine forward. The same outfit will also be supplied with the Diamond

Reproducer substituted for the Model "N" and the "Fireside" with Model "N" Reproducers and regular straight sectional horn as usual.
The list prices on these outfits are as follows:

In U. S. Canada

"Fireside," Model "N" Reproducer, Blue Flowered Horn, Horn Crane and Horn Crane Base.....	\$24.50	\$31.75
"Fireside," Diamond Reproducer, Blue Flowered Horn, Horn Crane and Horn Crane Base.....	29.50	38.25
"Fireside," Model "N" Reproducer, Straight Sectional Horn.....	22.00	28.50

NEW STOCK ELECTROS

ON the opposite page we show two new stock electros, Nos. 868 and 864, and suggest copy to be run in connection with them. These line-cuts are especially attractive in appearance, suggesting very pleasant possibilities. We have made them each in three sizes, including beside the two shown here, an intermediate size, $1\frac{3}{8}$ " by 3".

These stock electros will be furnished free to any Dealer who will signify his intention of using them. Being line-cuts, they are, of course, available for use on newspaper and other rough stock.

Dealers are not using as many stock electros as they ought to use, but we expect a big boom in local advertising on the part of Dealers in connection with the Blue Amberol Record and the new Home Recording Outfit. We urge upon Dealers the necessity of advertising the new products locally and thoroughly acquainting the people in your respective territories with the great features of the Edison line.

In our last issue we showed the manner in which S. W. Scovel acquaints his territory with Edison goods. Other Dealers cover a good deal of ground in wagons, but the newspaper furnishes the quickest means of access for many Dealers. Let's start something right now with these stock electros. Will you run one or both in your local paper? Order them right now from the Advertising Department.

The numbers are as follows (always order by number):

	<i>Small</i>	<i>Medium</i>	<i>Large</i>
"Children's Party".....	865	877	868
"College Group".....	864	876	866

Thomas A. Edison

MR. DYER RESIGNS

DEALERS will learn with deep regret of the resignation of Frank L. Dyer from the presidency of Thomas A. Edison, Inc., the position which he has so capably filled since 1908.

Mr. Dyer, besides having the executive management of many of Mr. Edison's Companies, had other interests which demanded part of his time. These interests have grown so extensive of late that he has felt for some time that he was unable to do full justice to the multitudinous duties which his various connections involved, and, as a duty to himself, to Mr. Edison, and to the enterprises with which he was connected, decided that he must curtail his numerous responsibilities.

After reflection he came to the conclusion that he would withdraw from his service with the Edison Companies and, therefore, tendered his resignation to Mr. Edison, who accepted it with regret.

Mr. Edison has concluded to assume the Presidency caused by Mr. Dyer's resignation.

The details of the business of the Company have been in the hands of Mr. C. H. Wilson as General Manager for a number of years, and he will retain his position and in addition has been made Vice-President of the Company. Mr. Edison takes the Presidency in order that he may direct the policy of the Company in addition to the technical details which he has always had charge of. No other changes in officials or personnel of the Company will be made.

Thomas A. Edison

GRAND OPERA AT POPULAR PRICES

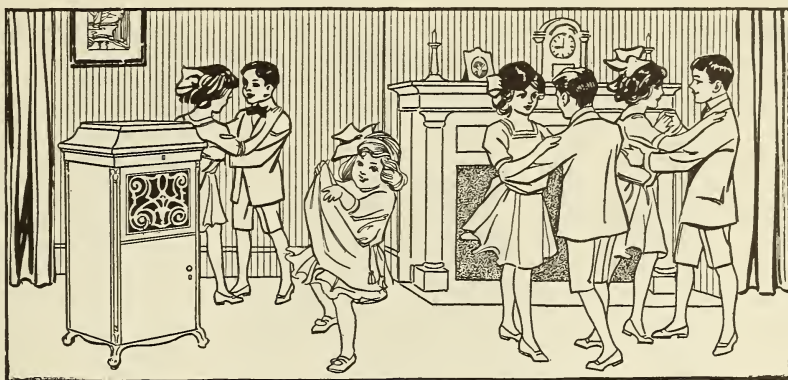
THE advance list printed in this issue contains an innovation which will be of the greatest importance to Dealers who will take advantage of the opportunity offered. Twelve grand opera Records of the highest order, the first of a series, are offered at the very low price of 75 cents in the United States and \$1.00 in Canada. They are sung by artists of international reputation, among them the greatest in the operatic world. The selections themselves are magnificent reproductions of some of the grandest passages in the famous operas.

We are offering them at the present low figure in recognition of the fact that there are many people whose musical taste cannot be gratified because of their limited means—that the love of music is not governed by the purse. To these people the Grand Opera Records will be of the greatest possible interest, affording an opportunity to hear these beautiful selections at the regular Concert Record price.

Every Dealer will instantly call to mind those among his customers who have shown an especial fondness for high class music. Take for instance, all those who have been buying the Concert Records and invite them in to hear the Opera selections. The greatest sales will naturally be made among these people, but no customer should be allowed to depart from your store without some attempt being made to interest him in the new class of Records unless he has previously expressed an aversion to that style of music—even then the trial might prove successful.

As a sales point in interesting prospects in the purchase of a Phonograph they will frequently be of the greatest importance, offering as they do this opportunity of hearing many of the greatest operatic selections at so low a price. They form only another talking point afforded by the Edison—but it is a strong one. Let us get together and push these popular priced Grand Opera Records.

INVITE THE EDISON TO YOUR PARTY



There is no more charming sight than a room full of happy dancing children. No party is complete without music and there is no better music in the world than the music of the Edison Phonograph played from Edison Blue Amberol Records by the Edison Diamond-point Reproducer. You can always hear the latest Edison Records at

JOHN BROWN & CO.

250 Main Street



The best of good fellows are always better fellows if they are bound by the ties of music. The Edison Phonograph is always welcome for it plays the latest musical comedy and ragtime hits—or any other music.

Edison Phonographs, ranging in price from \$200 to \$15 can be had at

JAMES SMITH & SONS

130 Broadway

ATTRACTIVE PRINTED MATTER

WE have been getting out some very handsome printed matter in connection with the Blue Amberol Records and the Four-minute Recording Outfit, which we are illustrating here in order that Dealers may make sure that they have not missed any of the good things.

The bulletin of December Records shown on this page is very striking in appearance. Printed in blue, it has the large picture of Mr. Edison set in one side of the circle, the whole make-up being very effective. This bulletin should hang in your door or in your window—it might be made a part of your window display. Because of its size and character it will attract attention, and its message is sure to be interesting to many passers-by. The quality and variety of the Records contained in this second Blue Amberol List will make their appeal to any lover of music no matter in what form, for there are Records to suit everyone's taste.

This Bulletin (Form 2296) is mailed direct to Dealers.

On the opposite page appear reproductions of three placards which we prepared especially for the Blue Records. Every Dealer's window should contain all of them at one time or another. The center placard (Form 2284) has white lettering on a blue background. Practically all the artists whose portraits are shown here have Records in this second list and at any rate you still want to push the sale of the first list in which they all have selections.

This placard will prove of interest to many to whom these names are familiar, but who have never happened to see the artists. Having heard their voices many times they will be interested in seeing what they look like. Theatre lobbies with their many pictures bear testimony to this universal curiosity.

The placard on the left (Form 2283) also has white lettering on a blue field, the words "The" and "Amberol" and the decorations on the Record carton being done in orange.

The scroll on the right-hand placard (Form 2282) is blue, the lettering white, and the outer background is orange. The color scheme is effective, the announcement being sure to attract attention. All three placards are obtainable through Jobbers.

With these placards, the bulletin, a few Blue Amberol Records and cartons as a basis any Dealer can fix up a window that will be far out of the ordinary and leave no room for doubt in the minds of his neighbors that there is something unusual going on over in his store—and that always arouses interest.

Don't overlook these placards. They were made for you and they are sure to prove big helps in getting the Blue Amberol before the public. These Records are still a very new thing so far as the public is concerned and the placards still have a great deal of missionary work to do in the way of acquainting the public with the new product.

In addition to the placards there are now the three booklets which are shown herewith. It will be seen at once that placard (Form 2283) is an enlargement of the cover of the first Blue Amberol catalog which also has the two-color cover. We believe that this idea of having the placard exactly the same as the cover of this first catalog was a happy one as it links the announcement in the Dealer's window with the message conveyed by mail in the catalog.

This is the catalog for which we supply a special envelope of a rather striking character. You have, of course, mailed out your quota of these catalogs as we suggested in the October MONTHLY. They were in-

tended to reach every owner of a cylinder Phonograph and it is to be hoped that you made out your list and mailed the copies which we supplied. You ought also to have a small quantity on hand for distribution among those Edison owners who have not as yet purchased the new Records. Remember that when you want the catalogs purely for mail-



Blue Amberol Concert List		
25 cents each in the United States; 30 cents each in Canada.		
2693	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2694	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2695	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2696	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2697	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2698	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2699	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2700	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2701	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2702	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2703	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2704	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2705	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2706	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2707	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2708	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2709	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2710	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2711	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2712	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2713	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2714	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2715	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2716	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2717	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2718	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2719	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
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2798	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2799	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet
2800	Ben Boland's Quartet, "The Blue Amberol Concert List"	Edison's Quartet

ing purposes that we supply the special envelope. This booklet is (Form 2280).

The second list of Blue Amberol Records (Form 2300) is printed in only one color, having plain black and white cover. The first catalog contained on the center pages a group of artists. In the second list we have placed pictures of many of the artists in the margin opposite the descriptions of their respective selections. This arrangement gives a very pleasing effect and identifies the artist with the selection.

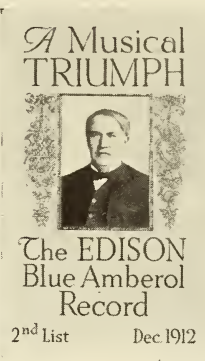
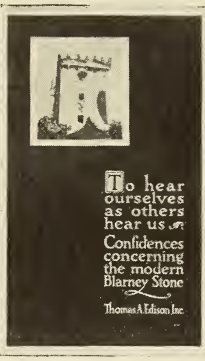
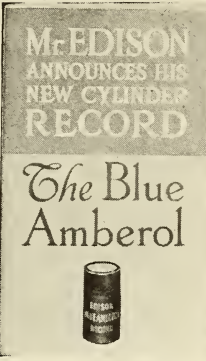
Every Dealer will, of course, send this second list to each customer who has purchased any of the first Blue Amberol selections. We will not furnish special envelopes for this second list. Dealers, however, should make sure that every purchaser of a Blue Amberol selection receives one of these December Lists. The form itself is attractive and the selections represent the best in their various classes.

The third booklet "To Hear Ourselves as Others Hear Us" (Form 2290) is the latest offering on the subject of Home Recording. It is referred to at length elsewhere in this issue. Every Dealer should first read it through very carefully himself so as to become thoroughly familiar with its interesting contents. It will give him a lead as to the method of broaching the Home Recording subject to people of many different occupations.

This is what we are doing for you in the way

of printed matter. These forms are yours—make the best possible use of them and remember that though they cost you nothing, many of them are expensive propositions and should be distributed with the greatest care.

In using these blue placards and the first catalog in your windows be careful to use only colors that harmonize with the blue. Blue and white make a very effective window.



NEW LINE-CUTS AND

If you have not heard the magnificent

Edison Amberola I

since the advent of the unbreakable

Blue

Amberol Records

you will not realize what marvelous tone these new Records have when played on this superb instrument. Mechanically the Amberola represents the last word in Phonograph construction, with its silent double-spring motor, automatic stop and stationary reproducer. The new diamond reproducer point will last indefinitely—no changing of needles. Step in at

JOHN BROWN'S

and you will be convinced that the Amberola has no superior among sound-reproducing machines.

Edison Amberola

Price \$200.00



The Concert

One of the newest Edison Phonographs has all the mechanical features which have made the Amberola famous, including the geared double-spring motor which is noiseless and perfectly regulated and the stationary reproducer with its permanent diamond point. The self-supporting wooden cygnet horn, mounted on a swivel, can be turned in any direction while the machine is playing. You have no conception of what faultless sound-reproduction is until you have heard the Edison "Concert" play the wonderful Edison Blue Amberol Record, the new indestructible Record that has been played 3,800 times without showing signs of wear.

JOHN BROWN

Edison Concert \$90.00

The Edison Phonograph

represents a greater value than any sound-reproducing machine on the market today. It is the only machine on which you can make your own Records at home—and this can be done on all Edison models. Every model except the "Gem" is equipped with a diamond-pointed reproducer that will last indefinitely and never needs changing. Each model has just the right volume of sound for the home. The new Blue Amberol Records



are practically unbreakable and they have a smoothness and roundness of tone that is found in no other Records. The "Triumph" shown in the accompanying illustration, equipped with wooden cygnet horn, is sold at \$75.00. You can hear the Edison at

JOHN BROWN'S

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HERE are seven suggestions for your newspaper advertisements which we are offering in connection with a new lot of stock electros that we place at your disposal. They are all line-cuts and will give excellent results on newspaper stock as well as on high grade paper.

Some of the ads refer directly to the machines appearing in the illustration. In that case the wording can be changed to suit any other machine that the Dealer might want to advertise. In the cases where no specific mention is made of the model shown, any other model can, of course, be substituted. It will be noticed that the "Triumph," "Home," "Standard" and "Fireside" cuts show the new diamond reproducer. Cuts are also obtainable showing the

NUMBERS AND OBTAINABLE TIS'ING

STYLE

- Amberola I.....
- Amberola III.....
- Concert.....
- Triumph.....
- Home.....
- Standard (Diamond.....
- Standard (Sapphire.....
- Fireside (Diamond.....
- Fireside (Sapphire.....
- Gem (Sapphire poi.....
- Blue Amberol Rec.....

A FEW SUGGESTIONS

Edison Phonographs



Home \$50.00

range in price from \$200 to \$15. There is a great assortment of models, enabling everyone to suit his taste and his pocket-book. But all Edisons have one great point in common—they offer twice the value of any other sound-reproducing machine at the corresponding price. Not only can you hear the best music, the catchiest songs and the latest "hits," but in addition you can

Make Your Own Records at Home

If you have never experienced the great pleasure of making a talking, singing or instrumental Record of your own, stop in and make your first Record at

BROWN'S



Standard \$35.00

It was in 1877 that Mr. Edison discovered the principles of sound reproduction and to-day the Edison Phonograph entertains, amuses and instructs the world. Grand opera, classical music, rag-time, musical comedy, instrumental selections of every variety, vaudeville sketches—all are presented in tones, the richness and smoothness of which have no equal.

The Blue Amberol Record

makes these selections permanently yours because it *will not break and will not wear out*. In order to fully appreciate the beauty of this new record you must hear it at

BROWN'S



Gem \$15.00

Even the most inexpensive models of the

Edison Phonograph afford you the opportunity of hearing the wonderful new

Blue Amberol Record the sweet-toned indestructible Record which has been played 3,800 times without showing any signs of wear. Remember that you can also

Make Records at Home on any Edison model and that you cannot make

Records on any other sound-reproducing machine. Hear the new Blue Amberol Records and get acopy of "To Hear Ourselves as Others Hear Us" at



Fireside \$27.00

BROWN'S

OF LINE-CUTS THE ADVER- TMENT

	SIZE		
	1 in.	2 in.	3 in.
.....	844	843	842
.....	835	834	833
.....	856	855	854
.....	847	846	845
.....	859	858	857
.....	840	839	836
.....	841	838	837
.....	853	851	848
.....	852	850	849
.....	832	831	830
.....	829	828	827

"Standard" and "Fireside" models equipped with sapphire reproducers.

The cuts shown are all one inch in height. We also have the same cuts in two and three inch sizes for use in larger space. The accompanying table gives the numbers of all sizes and styles. Order *by number* from the Advertising Department.

The Blue Amberol Record and Home Recording Outfit give the Dealer a good deal more to talk about than he has ever had before and he now has arguments which his competitors cannot meet. These line-cuts will help to liven up the copy and add interest. We furnish them gratis as usual, only requiring proofs or clippings of the ads in which the cuts are used, for filing purposes.

NEW LINE-CUTS AND A FEW SUGGESTIONS

If you have not heard the magnificent

**Edison
Amberola I**
since the advent of the unbreakable



**Blue
Amberol Records**

you will not realize what marvelous tone these new Records have when played on this superb instrument. Mechanically the Amberola represents the last word in Phonograph construction, with its silent double-spring motor, automatic stop and stationary reproducer. The new diamond reproducer point will last indefinitely—no changing of needles. Step in at

JOHN BROWN'S

and you will be convinced that the Amberola has no superior among sound-reproducing machines.

Edison Amberola
Price \$200.00



The Concert
One of the newest
Edison Phonographs

has all the mechanical features which have made the Amberola famous, including the geared double-spring motor which is noiseless and perfectly regulated and the stationary reproducer with its permanent diamond point. The self-supporting wooden cygnet horn, mounted on a swivel, can be turned in any direction while the machine is playing. You have no conception of what faultless sound-reproduction is until you have heard the Edison "Concert" play the wonderful *Edison Blue Amberol Record*, the new indestructible Record that has been played 3,800 times without showing signs of wear.

JOHN BROWN
Edison Concert \$90.00

**The Edison
Phonograph**

represents a greater value than any sound-reproducing machine on the market today. It is the only machine on which you can make your own Records at home—and this can be done on all Edison models. Every model except the "Gem" is equipped with a diamond-pointed reproducer that will last indefinitely and never needs changing. Each model has just the right volume of sound for the home. The new *Blue Amberol Records* are practically unbreakable and they have a smoothness and roundness of tone that is found in no other Records. The "Triumph" shown in the accompanying illustration, equipped with wooden cygnet horn, is sold at \$75.00. You can hear the Edison at



JOHN BROWN'S

JOHN BROWN'S



The Edison

Blue Amberol Record

can be played over 3,800 times without injuring its wonderful quality, but you only hear it c to realize that it is the greatest record on the market today. Come in and hear it at

JOHN BROWN'S

Main Street

Blue Amberol Concert
75c each

Regular Blue Amberol
50c each

**Edison
Phonographs**



range in price from \$200 to \$15. There is a great assortment of models, enabling everyone to suit his taste and his pocket-book. But all Edisons have one great feature in common—they offer twice the value of any other sound-reproducing machine at the corresponding price. Not only can you hear the best music, the catchiest songs and the latest "hits" but in addition you can

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NUMBERS AND SIZES OF LINE-CUTS OBTAINABLE FROM THE ADVERTISING DEPARTMENT

STYLE	SIZE		
	1 in.	2 in.	3 in.
Amberola I	844	843	842
Amberola III	835	834	833
Concert	856	855	854
Triumph	847	846	845
Home	859	858	857
Standard (Diamond point)	840	839	836
Standard (Sapphire point)	841	838	837
Fireside (Diamond point)	853	851	848
Fireside (Sapphire point)	852	850	849
Gem (Sapphire point)	832	831	830
Blue Amberol Record	829	828	827

"Standard" and "Fireside" models equipped with sapphire reproducers.

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THE CUT PRICES WILL CLEAN UP YOUR STOCK



A GOOD stocky window display with good live signs will prove a valuable aid. Here is a suggestion. Use signs pasted to the glass and worded in such a manner as to designate that Edison Wax Records are being closed out. This arrangement is only one of a hundred that may be built up using shelves, pedestals or boxes to aid in lending a stocky appearance. The only expense necessary is the outlay for signs. Do not begrudge sign expense if you really *say something* on your copy. Use this copy or originate something better but insist that "wax" is the word to emphasize. Paper is the best material for the large signs if they are to be pasted to the glass and good heavy cardboard if used as shown. There are many in your neighborhood who want more Records.

See that they are notified of the cut in price through show window advertising. Note that Edison Fixtures are used to advantage. Use yours and keep them in use.

You of course realize the importance of this cut in the price of Wax Records and you must realize that the biggest sales are going to be made while the supply of Blue Amberols is limited. The problem then is to notify the public as quickly as possible of the change in price. Put a display like the one suggested in your window and tell the public your story in short snappy announcements. If you are going to move those Wax Records off your shelves you must let your window do its share of the work—if not, why pay rent for it?

Fix your window up and start something.

EDISON BETTER THAN FILING SYSTEM

CHARLES A. KLEINHANS, Edison Dealer in St. Louis, Mo., was recently fined for not appearing in court when summoned for jury duty. He had a filing system by which he devoted a pigeon hole to every day in the week. This time he got the summons in the wrong pigeon hole and so failed to appear.

Now he has conceived the idea of telling an Edison blank Record just what he wants to do and when it is to be done. Then when his memory needs jogging he pushes the lever and tells himself just what his plans are. Of course, the scheme has not been in operation very long, but thus far it has proven highly satisfactory.

EDISON WINDOW DISPLAY NO. 26, PRICE \$2.50

MR. DEALER how are you going about it to arrange a window display as attractive as this containing as many neatly worded, live arguments, show cards as shown here, for \$2.50? For the Dealer with small windows here are three distinct units that will arrange three distinct displays in a

3-foot wide space. For the man with larger windows by adding two machines on pedestals in the rear sides you have a splendid showing sure to attract unusual attention. Note that the center piece calls attention to the Edison Phonograph and that the two side units exploit the superior tone merits of the New Blue Amberol.

No fixtures are required to set up this display as a box 18 inches high can be used to support the two side units while those who own Edison fixtures can use their small pedestals for that purpose. Please bear in mind that this display will be shipped to reach Dealers by Feb. 1st but that your order should be sent in now. Time and again we call



your attention to the fact that this is *your* department and anything *you* can do to aid in intelligent production will increase the attractiveness of future efforts and lower the price. We want you to become a standing order patron that we may depend upon manufacturing a quantity for a

certainly thus permitting us to name a quantity price in advance. You are assured that at no time are our displays to exceed \$5.00 each. The average is half that sum and at no time is the expenditure so heavy that it should not be cheerfully expended by the average Dealer knowing that it is an outlay that increases sales and really more

than pays for itself. Note that this is the third display which we call stock displays—No. 23 at \$1.00; No. 25 at \$2.00; and No. 26 at \$2.50. None of them requires any other expenditure to assemble, each of them can be used to advantage in a small or large window. Order a display while it is fresh in your memory.

CHRISTINE MILLER'S BOOKING

CHRISTINE MILLER'S popularity upon the concert stage is well attested by the following list of engagements for the next few months. The great sale which the young-contralto's Records have enjoyed shows that she is well appreciated by Edison owners as well as by the general public.

Miss Miller, as all Dealers know, has made four beautiful Amberol Concert Records.

We append a list of her engagements for the information of those Dealers who are situated in the many cities in which she is to appear. There is no question of Miss Miller's winning her every audience—are you going to profit by her visit by advertising her Records before and after her appearance? Remember that she is an exclusive Edison artist.

The list:
 Dec. 3rd Rochester, N. Y.
 " 5th Camden, N. J.
 " 6th "
 " 9th Massillon, Ohio
 " 10th Oberlin, Ohio
 " 17th Ft. Dodge, Iowa
 " 19th Evanston, Ill. ("Messiah"
 " 20th " "Recital)
 " 26th New York City
 " 28th "
 " 30th Philadelphia, Pa.
 Jan. Appleton, Wis.
 " 26th Cleveland, Ohio

Jan. 29th Newark, N. J.
 " 30th New York City
 Feb. 13th Washington, D. C.
 " 14th Pittsburgh
 " 19th Detroit, Mich.
 " 20th Chicago, Ill.
 " 25th St. Paul, Minn.
 " 28th Indianapolis, Ind.
 Mar. 10th Lowell, Mass.
 " 16th Milwaukee, Wis.
 Apr. 1st Toronto, Ont.
 " 15th Cleveland, Ohio
 " 16th Erie, Pa.

FACTS TO BE KEPT IN MIND

THE Blue Amberol Records and the Home Recording Outfit have necessitated so many changes in equipment and prices of various models that we wish to fix these new facts in the minds of all Dealers. Read this article carefully and do not set it aside if you are familiar with the first one or two statements—there may be others that have slipped your mind.

All models except the Gem will be regularly equipped with Diamond Reproducers. The Gem will retain the Sapphire point.

The Diamond speaker, as an extra, lists at \$7.50 in the United States; \$9.75 in Canada.

The prices of various models equipped with Diamond Reproducers are as follows:

	U. S. List	Can- adian List
Amberola I, Circassian Walnut	\$250.00	\$300.00
“ I, Oak or Mahogany.....	200.00	250.0
“ III, Oak or Mahogany....	125.00	150.00
Concert (formerly “Opera”) Ma- hogany.....	90.00	117.00
Concert (formerly “Opera”) Oak....	85.00	110.00
Triumph.....	75.00	97.50
Home.....	50.00	65.00
Standard, Cygnet Horn.....	40.00	52.00
“ Flowered Horn.....	35.00	45.50
Fireside, Cygnet Horn.....	32.00	41.50
“ Sectional.....	27.00	35.00

The Standard and Fireside models are also obtainable with the Sapphire point—the Gem is furnished only with the Sapphire. These models with Sapphire points list as follows:

	U. S. List	Can- adian List
Standard, Cygnet Horn.....	\$35.00	\$45.50
“ Flowered Horn.....	30.00	39.00
Fireside, Cygnet Horn.....	27.00	35.00
“ Sectional.....	22.00	28.50
Gem.....	15.00	19.50

An additional choice is obtainable in the equip-ment of the Fireside model which may be had with Blue Flowered Horn and Horn Crane with an extra Horn Crane Base to counterbalance the extra weight of the long horn and minimize the possi-bility of tipping the machine forward.

The prices of these new equipments are:

	U. S. List	Can- adian List
Fireside, Model “N” Reproducer, Blue Flowered Horn, Horn Crane and Horn Crane Base.....	\$24.50	\$31.75
Fireside, Diamond Reproducer, Blue Flowered Horn, Horn Crane and Horn Crane Base.....	29.50	38.25

The Diamond point cuts the soft blanks furnished with the Home Recording Outfit. Therefore, in every case where a Dealer sells a Recording Outfit to a person having a Diamond-pointed speaker he should also sell a Model “N” Sapphire Reproducer which now lists at \$2.00 in the United States; \$2.60 in Canada.

Combination attachments are equipped with Diamond Reproducers, with the exception of the Gem attachment which will continue to have the Sapphire contrary to the announcement on page 5 of the October MONTHLY. The list prices for the Diamond attachments are:

	U. S. List	Can- adian List
Standard.....	\$8.40	\$10.95
Home and Triumph.....	9.75	12.70

The ten special Records formerly offered with the attachment being wax, they cannot be used with the Diamond point and are, therefore, discontinued. Sapphire-pointed attachments are still available by special order at the following prices:

	U. S. List	Can- adian List
Gem.....	\$3.25	\$4.25
Standard.....	5.00	6.50
Home and Triumph.....	7.50	9.75

Keep these changes thoroughly in mind and watch the MONTHLY for announcements of any fur-ther changes which might be found advisable in the future. The information contained in this article supersedes Sales Department Bulletin No. 118 issued under date of September 17th.

Thomas A. Edison

CLEAR THE DECKS

(Continued from page 3)

a greater demand for them than some Dealers can supply out of their old stocks. We, therefore, authorize Jobbers to sell to Dealers Edison Wax Records at the following *net* prices:

Standard (two minute).....	\$0.14
Amberol (four minute).....	.20
Amberol Concert.....	.27
Standard Grand Opera.....	.30
Amberol \$1.00 Grand Opera.....	.40
Amberol \$1.50 Grand Opera.....	.60
Amberol \$2.00 Grand Opera.....	.80

Thomas A. Edison

TO THE TRADE

On November 18th we issued a bulletin announc-ing that, on and after that date Dealer’s discount on Amberolas I and III is reduced to 35 per cent. On the same date the list price on Amberola I is advanced from \$240.00 to \$250.00 in Canada.



DINNER HELD AT THE ESSEX COUNTY COUNTRY CLUB IN HONOR OF RETIRING PRESIDENT DYER, ATTENDED BY THE OFFICIALS AND DEPARTMENT HEADS OF THOMAS A. EDISON, INC.

TWENTIETH CENTURY MERCHANDISING

DO you keep pace with the times? Are you the one to originate new selling plans or quickly adopt another's successful methods? Shrewd buying is not an advantage unless your scales are balanced by shrewd selling. Your purchases represent an investment. Your sales must account for the percentage of profit on that investment. To sell a purchase quickly increases the percentage and returns your original capital for reinvestment. It also places you in a position to show *new* merchandise. Ever notice how *easily* a spic and span *new* article sells compared with the shop-worn stock? Of course you know that slow sellers depreciate both in appearance and value. Then why not make an effort to effect *quick* sales.

To sell a thing quickly *show* it to the masses, tell its price and some particular reason why it is needed. Also add convincing arguments why it is the *best* of its kind. Can this be best accomplished by word of mouth, or modern advertising? The human voice persuasion is effective but its scope is limited.

Not so with the show window. It would require a rapid talking auctioneer working overtime to propound the merits that a good window display tells at a glance. Do not overlook your show win-

dows, do not expect them to do their share unaided. The most successful merchants today spend thousands of dollars annually for the up-keep of their show windows. These thousands of dollars represent some percentage of their profits. However with greater profits from increased sales through the agency of timely displays it proves a sane outlay.

Are you spending *anything* on the up-keep of your show windows? Could you not spend *more* and increase their earning capacity? Can you point to these successful merchants and say "your window displays play no part in your success?"

You *know* it pays them. You *know* it will pay you. Your hesitation to give proper attention to your show windows denotes one of two things—you're not a Twentieth Century Merchant or you're a good loser. Don't let a few cents expenditure influence you against success through up-to-date window displays. We offer you a year's service at a trifling outlay. Start now to use the Edison Window Display Service. Purchase Displays No. 23 or No. 25 shown in the two previous issues of the MONTHLY or Display No. 26 shown in this issue. Anyone of these prove their simplicity and ease of arrangement as well as attractiveness. We're after you. You should be after us.

ARE YOU "FILLING" YOUR SHOW WINDOWS OR "TRIMMING" THEM?

TO "fill" a show window aimlessly without a thought of making it different from previous efforts is a vital mistake. Leaving it empty for a space of time would be no more detrimental. Using the same thing over and over again does not attract attention. Without the power of attraction a show window is without value.

Now what is an attraction? Experts cannot agree on but one point, viz.: That any attraction becomes commonplace in a short space of time. New ideas must be installed at frequent intervals. Many of them may not make a decided "hit" but taken as a whole they display enterprise and progressiveness and the public soon forms a habit of looking for the change.

Direct, quick sales are more often influenced by the quotation of price arguments, on the actual necessities of life.

To influence sales of lines not absolute necessities, through the medium of the show window requires a persistent well-directed campaign. One thought transferred to the observer this week, another next and a persistence that almost says "I am after you" will eventually create a desire to add a luxury to the household expenditure.

Now to the point:—You as a merchant have not made a study of window display. Your time is occupied by the many details of your store management. Rarely do you "trim" your show window. You "fill" it as best you can without proper thought of obtaining varied and original effects.

You would not hesitate to pay a commission of twenty-five dollars a year to a salesman who would increase your gross sales 20 per cent. would you?

Proper window display, real thoughtful trimming, will do more than this. Not in one day or a week but in the course of a year's business it cannot fail.

We plan window displays for you—modern displays with features that attract; displays that tell some little feature of the pleasure of a Phonograph and keep on telling these persistently through neatly worded designs. The public reads: Some will remember these terse selling arguments—some will purchase. Whether you interest the uninterested and secure more business remains with you.

Use Edison displays and you have something different, something planned to lead an observer to purchase now or eventually. The sign painter is your best friend—make use of him. His bills are not an expense—they are an aid to you. Talk to those who never enter your store through neatly made show-cards containing good sensible, clever reading matter.

Think this over. Instill at least enough nerve into your system to say, "The expense is little, I'll give Edison displays a chance." Why advertise? Because your success lays in reaching all the population in your territory. Count how many of them pass your door in an hour. Multiply that by ten and that answer by 365. Now think of the possibilities of your arresting the attention of this vast army and creating a desire to purchase a fair percentage of them.

You *can* interest them. Window displays will do it.

Thomas A. Edison

THOSE INQUIRIES

WHAT do you do with the inquiries which we refer to you? There are, of course, two ways of handling them—filing them in the basket or camping on the trail of the inquirer. Those Dealers who have pursued the latter course wind up their reports by asking for more and that is the best indication that we know of that it pays to follow them up.

It is a recognized fact that a certain percentage of inquiries do not result in sales, but it is equally true that a good percentage of them do. It frequently has happened that the first two or three inquiries which we sent to some Dealers did not pan out and they promptly lost interest, refusing to follow up any more. On the other hand, those Dealers who were not disheartened by the first few failures have made many sales through consistently tackling each inquiry as we passed it along.

Not long ago we turned over to the Scott and Jones Co., Youngstown, Ohio, an inquiry from George Swanton asking simply for a Phonograph catalog. In less than three weeks we received a letter from them stating that they had sold the prospect a \$200 *Amberola*. With reference to this sale they wrote:

"Our salesman, Mr. Pollock, called on Mr. Swanton and finding him and his family very courteous had quite a friendly visit which resulted in getting his permission to place a \$200.00 *Amberola* on approval, although he at first objected to this, as he did not want to purchase until some future time. Two more calls were made which finally closed the deal.

Thank you again for this tip; send a few more along."

Now the next time that we send you an inquiry, be it only a humble post card, get busy and turn it into a sale and don't brand the whole thing as useless if the first two fail to turn out sales. It took three calls to effect this sale, but it was certainly more than worth while. There are a great many other Dealers who have turned a lot of inquiries into sales. Get in line with them.

AMBEROLA III MAKES HIT

RECEIVED your letter some time ago which I would have answered sooner but for this reason; I was expecting my new Amberola III and I wanted to let you know just what I thought of it.

"The Triumph machine I had was perfectly satisfactory, but when I found out about your new Amberola, I made up my mind to get it, as I wanted a cabinet machine.

"I thought the Triumph machine was nearly perfect, but your new Amberola is simply wonderful. I have played about 500 different Records on it and have not heard one tinny sound from any Record.

"When Mr. A. B. Taylor, your local Dealer, had my machine in his store for three days, to advertise it, I don't believe it stopped playing for five minutes, no other make of machine had any chance of being played because crowds of people would come to his store for no other reason than to hear 'the new Edison;' and it made his stock of Records look as if a cyclone had hit them, because Edison owners would buy nearly any piece that was played."

This quotation from a letter written by Bert Bradley, Kamloops, Canada, shows what the Amberola III can do in the way of acquiring popularity. Then, too, notice that this man gave up a Triumph for the Amberola III, undoubtedly at the suggestion of the Dealer. It is, of course unreasonable to suppose that a majority of Edison owners will buy Amberolas to replace their cheaper machines, but nevertheless it is worth the trial in a good many cases.

Dealers have a pretty good idea of the purchasing ability of their customers and can easily

make up a list of those who own small machines and are able to buy Amberolas. Get these people into your store and show them what the Amberolas or even the Opera can do. And, while you are at it, talk home recording.

Thomas A. Edison

STOCK BOOKS

WE now have on hand a very small number of Stock Books, Form 608, which we will ship to Jobbers on request as long as they last. These books were gotten up for the purpose of suggesting to Jobbers a convenient method of handling their Records and are simply an adaptation of the "Teacher's Roll Book" obtainable at almost any stationer's.

Before starting to make up a stock book of any kind it will be well for Jobbers and Dealers to bear in mind that any numbers which have been omitted in the first two Blue Amberol lists will be issued later, so that the first one hundred and ten Records will bear consecutive numbers.

On our stock book the Records are listed by consecutive numbers on the left margin of the left-hand page. Both pages are ruled in squares with a space at the top of each column for the date.

In the left-hand column next the titles should be placed the inventory with the date at the top. Then when the Jobber orders a selection from us he records the amount of that particular selection ordered under the date of the order. When the shipment is received from us he draws a line through that number. The book and your bins then tell you at a glance exactly where you stand with reference to any selection in stock.

ANOTHER FLOAT

L. B. Janes, Edison Dealer in Suffern, N. Y., wrote us some time ago for advice on making a float for a Labor Day Parade. Our window display department gave him specifications as to the construction and partial decoration of the float proper and he did all the work. The "Old Couple" was Mr. Janes' idea and he is to be con-

gratulated upon so cleverly working it out. He writes that the float was the chief attraction of the parade and that it was fairly bombarded by the camera fiends. And don't forget every one of those pictures will advertise Mr. Janes and the Edison. We are glad to see this Dealer getting the publicity and hope that others will take advantage of opportunities to place floats in various parades.



BLUE AMBEROL SCHOOL RECORDS

(THIRD LIST)

50c. each in the U. S.; 65c. each in Canada.

- 1651 Lincoln's Speech at Gettysburg Harry E. Humphrey
 1652 Patrick Henry's Speech Harry E. Humphrey
 1653 Finch's "The Blue and the Gray" Harry E. Humphrey
 1654 Washington's Farewell Address Harry E. Humphrey
 1655 Webster's "Speech in Reply to Hayne" Harry E. Humphrey
 1656 Henry W. Grady's Speech on "The New South" Harry E. Humphrey
 1657 Dictation and Spelling 2d Year 1st Half Lesson 1
 1658 Dictation and Spelling 2d Year 1st Half Lesson 2
 1659 Dictation and Spelling 2d Year 2d Half Lesson 1
 1660 Dictation and Spelling 2d Year 2d Half Lesson 2
 1661 Dictation and Spelling 3d Year 1st Half Lesson 1
 1662 Dictation and Spelling 3d Year 1st Half Lesson 2
 1663 Dictation and Spelling 3d Year 2d Half Lesson 1
 1664 Dictation and Spelling 3d Year 2d Half Lesson 2
 1665 Dictation and Spelling 4th Year 1st Half Lesson 1
 1666 Dictation and Spelling 4th Year 1st Half Lesson 2
 1667 Dictation and Spelling 4th Year 2d Half Lesson 1
 1668 Dictation and Spelling 4th Year 2d Half Lesson 2
 1669 Dictation and Spelling 5th Year 1st Half Lesson 1
 1670 Dictation and Spelling 5th Year 1st Half Lesson 2
 1671 Dictation and Spelling 5th Year 2d Half Lesson 1
 1672 Dictation and Spelling 5th Year 2d Half Lesson 2
 1673 Dictation and Spelling 6th Year 1st Half Lesson 1
 1674 Dictation and Spelling 6th Year 1st Half Lesson 2
 1675 Dictation and Spelling 6th Year 2d Half Lesson 1
 1676 Dictation and Spelling 6th Year 2d Half Lesson 2
 1677 Dictation and Spelling Review Exercises 6th Year
 1678 Dictation and Spelling 7th Year 1st Half Lesson 1
 1679 Dictation and Spelling 7th Year 1st Half Lesson 2
 1680 Dictation and Spelling 7th Year 2d Half Lesson 1
 1681 Dictation and Spelling 7th Year 2d Half Lesson 2
 1682 Dictation and Spelling Review Exercises 7th Year
 1683 Dictation and Spelling 8th Year 1st Half Lesson 1
 1684 Dictation and Spelling 8th Year 1st Half Lesson 2
 1685 Dictation and Spelling 8th Year 2d Half Lesson 1
 1686 Dictation and Spelling 8th Year 2d Half Lesson 2
 1687 Drill in Rapid Addition
 1688 Table Drill
 1689 Problems in Rapid Drill Work
 1690 Ten Problems in Measurements
 1691 Ten Problems in Analysis and Proportion
 1692 Finding Part of a Number
 1693 Ten Problems in Fractions
 1694 Twelve Problems in Business Practice
 1695 Practical Business Problems
 1696 Practical Review Problems
 1697 Problems in Percentage Groupe 1
 1698 Problems in Percentage Groupe 2
 1699 Problems in Percentage Groupe 3
 1700 General Problems in the Application of Percentage
 1701 Ten Business Problems in Percentage
 1702 General Problems in Percentage
 1703 Denominate Numbers
 1704 Drill in Denominate Numbers
 1705 Fifteen Review Problems in Denominate Numbers
 1706 Miscellaneous Problems First Groupe
 1707 Miscellaneous Problems Second Groupe
 1708 Miscellaneous Problems Third Groupe
 1709 Miscellaneous Problems Fourth Groupe
 1710 Miscellaneous Problems Fifth Groupe

The following Grand Opera, Concert and Regular Amberol Records are also considered to have a sufficiently educational value to permit of their use in connection with the School Phonograph:

BLUE AMBEROL CONCERT AND GRAND OPERA RECORDS

75c. each in the U. S.; \$1.00 each in Canada

- 28101 Barcarole (Tales of Hoffman) Marie Rappold and Chalmers
 28102 Meditation (Thaïs) Albert Spalding
 28105 Hymn to the Emperor The Olive Mead String Quartet
 28106 Ave Maria Marie Rappold and Albert Spalding
 28109 The Angel's Serenade Margaret Keyes
 28111 The Day Is Done Christine Miller
 28113 Il Trovatore—Ah! Si Ben Mio (Italian) Martin
 28114 Cavalleria Rusticana—Raconto di Santuzza Labia
 28115 La Traviata—Di Provenza il mar Galeffi
 28116 La Gioconda—Cielo e mar Albani

- 28117 Freischütz—Wie nahte mir der Schlummer Marie Rappold
 28118 Thaïs—Alessandria Polese
 28119 Tannhäuser—O du mein holder Abendstern Feinhals
 28123 La Sonnambula—Cavatina Galvany
 28124 Die Meistersinger—Preislied Knoté
 28125 Mignon—Polonaise Arral
 28126 Prophete—Ah! mon fils Delna
 28127 L'Africana—O Paradiso Albani

REGULAR AMBEROL RECORDS

50c. each in the U. S.; 65c. each in Canada

- 1501 Semiramide Overture American Standard Orchestra
 1502 Trio from Faust in English
 Agnes Kimball, Reed Miller and Frank Croxton
 1506 Over the Waves Waltz New York Military Band
 1509 La Paloma Edison Concert Band
 1525 The Rosary Elizabeth Spencer and Knickerbocker Quartet
 1527 Serenade Florentine Instrumental Trio
 1537 List! The Cherubic Host
 Chorus of Female Voices and Frank Croxton
 1548 Good-Night, Good-Night, Beloved EmoS Quartet
 1553 Bells Solo from The Magic Flute Charles Daab
 1558 Menuet, Op. 14, No. 1 American Standard Orchestra
 1564 Sounds from the Operas National Promenade Band
 1570 Serenade The Tollefsen Trio
 1578 The Shepherd Boy Venetian Instrumental Trio
 1581 Edelweiss and Alinenrausch Venetian Instrumental Trio
 1604 Heimweh (Longing for Home) Venetian Instrumental Quartet

The school Records listed on this page will not be available for use in Canada but are appropriate for use in any part of the United States. Dealers should make a big effort to place these School Phonographs in the local schools—and homes.

Thomas A. Edison

A NOVEL WINDOW

R. MONTALVO, JR., Edison Dealer in New Brunswick, N. J., surprised the populace by what is undoubtedly the most remarkable window display ever shown in that city. In enclosing the following clipping this Dealer showed that he appreciated the value of such advertising and there is no doubt but what his windows will receive regular attention in the future:

One of the most remarkable window displays ever seen in this city is to be found in the window of Ramon Montalvo's store. Included among the many interesting things to be found in the room are: the first Phonograph made by Thomas Edison, the first Record made, on tin foil, and which reproduces the voices of Mr. Edison and Sarah Bernhardt.

This unique collection was loaned to Mr. Montalvo by Albert Carman, son of ex-Sheriff Carman, who was associated with Mr. Edison when the latter had his laboratory at Menlo Park.

Thomas A. Edison

TO THE TRADE

We wish to call the attention of Dealers to the fact that window displays are shipped regularly through Jobbers. When orders are received late, necessitating shipment direct to Dealers, the Dealers must pay the transportation charges.

EDISON BLUE AMBEROL RECORDS

THIRD LIST

THE Edison Records listed below will be shipped to Jobbers as soon as manufacturing conditions will permit. Jobbers may and should immediately re-ship to Dealers. *The Records may be placed on sale as soon as received.* Supplements and Phonograms will be shipped with Records to Jobbers, who should in turn re-distribute to Dealers. Bulletins will be included with Record shipments this month, instead of being mailed to Dealers as usual. This printed matter may be sent out and displayed as soon as received. Jobbers should place orders for these Records *at once*, to insure prompt shipment when the second list of Blue Amberols has been disposed of.

THOMAS A. EDISON, INCORPORATED
ORANGE, N. J., U. S. A.

BLUE AMBEROL GRAND OPERA LIST

75 cents each in the United States; \$1.00 each in Canada

28113 "Ah! si ben mio" (The Vows We Fondly Plighted)—Il Trovatore (Verdi) Riccardo Martin

Tenor solo in Italian, orchestra accompaniment

Of all the many operas of Giuseppe Verdi (1813-1901) "Il Trovatore" is probably the most popular.

In Act III, scene II shows *Manrico's* (the troubadour's) castle, wherein *Manrico* and *Leonora* are enjoying a brief honeymoon, though expecting an attack from the baffled *Count di Luna*. Here *Manrico* sings this tender and affectionate farewell before leaving to repel his rival's assault. This aria—*romanza* it might be called—is, next to the famous *Miserere*,

the general favorite in the opera. It is lyric in quality, so different from the throbbing drama that precedes and follows it.

The young American, Riccardo Martin, has been unanimously acclaimed as one of the foremost American singers of the musical world and has frequently been very successfully substituted for Caruso in his most difficult roles.

28114 Racconto di Santuzza "Voi lo sapete"—Cavalleria Rusticana (Mascagni) Maria Labia

Soprano solo in Italian, orchestra accompaniment

Pietro Mascagni, born in Italy, 1863, has probably achieved more fame through one single opera than any other composer. "Cavalleria Rusticana" was first performed in Rome in 1890. Previous to that Mascagni was an obscure conductor. "Cavalleria" made him world famous almost over night.

In the first part, before the intermezzo, *Santuzza* has told *Turiddu's* mother that she cannot enter the church (it is Easter morning) as she has been excommunicated. She then pours out the story of her wrongs and *Turiddu's* falseness,

in this aria "Voi lo sapete,"—"Well, do you know good mother." The melody is somewhat formless and incoherent—as indeed it should be to portray such emotions—but is extremely beautiful and one of the finest things in the opera.

Maria Labia, whose fame as a dramatic soprano is second to none in the world, is considered to be one of the finest portrayals of *Santuzza*, comparable in fact to Calve's *Carmen*, and her Record of "Santuzza's story," must be considered in every way a masterpiece.

28115 "Di Provenza il mar" (Thy Home in Fair Provence) La Traviata (Verdi) Carlo Galeffi

Baritone solo in Italian, orchestra accompaniment

The story of Verdi's "La Traviata" was made familiar to many by the dramatic version of Dumas' "Camille" which was played by the famous French actress, Sarah Bernhardt. *Violtitta Valery*, the heroine, has lost her parents in early childhood, and has taken up the life of a courtesan in Paris. Among her acquaintances is *Alfred Germont*, a young nobleman.

He grows to love her; she decides to give up her wild life and in Act II we find the lovers living quietly and happily together in a country place near Paris. *Alfred's* father, however, opposes the union. He comes out to their home, and in this beautiful aria pleads with his son to give up the girl and return to his parents and Provence.

28116 "Cielo e mar" (Heaven and Ocean)—La Gioconda (Ponchielli) Carlo Albani

Tenor solo in Italian, orchestra accompaniment

A street singer known as *La Gioconda*, because of her gaiety and bright spirits, is loved by *Barnaba*, who by plotting against her and her blind mother, has secured her unwilling promise of marriage. *Gioconda* loves *Enzo*, a nobleman of Genoa, but he in turn is in love with *Laura* who is already married. *Laura* has planned to leave her husband and elope with *Enzo*. The second act shows us the latter's vessel anchored in a lagoon near Venice. *Enzo* comes on deck, sends his sailors below and watches alone for the coming of *Laura*. Gazing out at sea he sings his love song, "Cielo e mar"—"Heaven and ocean! My angel, will she come from Heaven? My angel,

will she come o'er ocean? Here I await her." It is one of the finest arias in the whole range of opera, a tenor song of exquisite beauty.

Carlo Albani made his first appearance in the opera "La Forza del Destino" at Milan, and afterward sang in most all the operas throughout North and South America. He has recently finished an engagement at St. Petersburg where he sang with great success during the French opera season. The Russian newspapers and critics spoke very highly of his talent, and both his acting and voice are indeed universally praised.

28117 "Wie nahte mir der Schlummer"—Der Freischütz (von Weber) Marie Rappold

Soprano solo in German, orchestra accompaniment

Max, a young hunter, wishes to be appointed to a certain position, and marry *Agathe* whom he loves. In order to do this he must prove himself a good marksman. *Max* is worried and finally goes to *Zamiel* (the evil spirit) in the "Wolf's Glen" where he receives the magic bullets which always hit the

mark. In the trial shot he shows superior marksmanship but one of the bullets, directed by the power of *Zamiel*, strikes *Agathe*. She is proof against its power, however, and is unhurt. The circumstances are made known, *Max* is held blameless and is to marry *Agathe* after a year's probation.

The aria given on this Record is sometimes called "Agathe's Prayer." Left alone on her balcony, on a starlit night, she sings of her love for *Max*, and exclaims at the beauty of the night. This melody is considered the gem of the opera, and is certainly the most popular aria that Weber ever wrote.

Marie Rappold, prima donna soprano of the Metropolitan

Opera Co., New York, came into her own a comparatively few years ago, and was classed as a "discovery." Since that time her fame has been steadily growing until at the present time she occupies a most important position among operatic and concert stars of the world

28118 "Alessandria!"—Thaïs (Massenet)

Giovanni Polese

Baritone solo in Italian, orchestra accompaniment

Thaïs is a courtesan of Alexandria, whose beauty has brought the whole city to her feet. *Athanael*, a Cenobite monk, sees her in a vision, posing as *Venus* for a crowd of her friends. He awakes, and in frantic fervor cries out in horror at the wickedness of his native city. It is here he sings the famous "*Alessandria*" a most beautiful melodic passage—one of the finest in the opera. It is full of religious enthusiasm, a desire to convert the woman—to deliver her from the bonds of the flesh. It serves well to show the masterly style of Massenet, and next to the wonderful "Meditation" in this same opera, is the finest melody he has written.

Giovanni Polese was born in Venice, April 5th, 1873. He made his operatic debut in Milan in 1896 in the opera "Pagliacci." He has sung in all the important operas, and in most of the capitals of Europe as well as North and South America. New York City heard him recently in "La Traviata," the Verdi opera, in which he sang with Tetrazzini. His rendering of the "Alessandria" on this Record shows not only his wonderful voice and knowledge of singing, but a remarkable histrionic ability as well, for all the exalted enthusiasm and religious fervor that possessed *Athanael* is here dramatically expressed in his rendition.

28119 "O du mein holder Abendstern" (To the Evening Star)—Tannhäuser (Wagner)

Fritz Feinhals

Baritone solo in German, orchestra accompaniment

The third act of "Tannhäuser" shows a valley with a Shrine at one side. *Wolfram*, a man of noble nature, is vainly in love with *Elizabeth*. At this point in the opera, the latter is waiting for *Tannhäuser*, who is supposed to be with the band of returning Pilgrims. When the despairing maiden finds he is not among them she kneels at the shrine and having offered up her prayer to the Virgin, she slowly ascends the height and disappears from view, leaving *Wolfram* gazing

sadly after her. He seats himself at the foot of the hill, begins to play upon his harp and then sings the noble ode to the evening star. This air is not only the most popular and finest melody that Wagner ever wrote, but it is doubtful if it is surpassed in the whole realm of music. The gloomy despair of *Wolfram's* unrequited love occupies the first portion of the aria, which changes to the exalted calm and almost religious tranquility of the melody itself.

28123 Cavatina "Come per me sereno"—La Sonnambula (Bellini)

Maria Galvany

Soprano solo in Italian, orchestra accompaniment

Vincenzo Bellini (1801-1835) achieved his first important success as well as his most lasting fame from the opera "La Sonnambula," "The Sleepwalker." The subject, so perfectly suited to Bellini's idyllic genius, found at his hand a most appropriate musical treatment.

In the story, *Amina* is to marry *Elvino*, a wealthy peasant. Unfortunately, while walking in her sleep she enters the room of *Count Rudolph*, where she falls asleep on the bed. She is discovered and *Elvino* breaks off the engagement in anger. After many incidents, *Elvino* finally sees her walking in her sleep and believing in her innocence, the lovers become reconciled.

The cavatina "Come per me sereno," "Ah love, for me, thy power brighter bids the day to shine," occurs near the beginning of the opera. It is sung by the happy *Amina* to her friends who are making merry over her betrothal to *Elvino*. The light, graceful style is typical of Bellini, who is always consistently tuneful above all else.

Maria Galvany is one of the best known coloratura sopranos of the present day. She is widely known in all the Latin countries and especially in Spain, where she is a great favorite. She is one of the few who have thoroughly mastered this form of singing which is so beloved by present day opera goers and which has brought such fame to Melba and Tetrazzini.

28124 "Preislied"—Die Meistersinger (Wagner)

Heinrich Knotte

Tenor solo in German, orchestra accompaniment

Wagner made but one notable essay in the field of comedy—"Die Meistersinger." The idea had been in his head for a long time, and in this opera he is credited not only with the music, but the complete text as well. "The Mastersinger" was, after much trouble and delay, finally produced with the financial aid of King Ludwig II of Bavaria, at Munich in 1868, and contrary to most of Wagner's works, was a success from the start.

In the story, *Walther* having failed to convince the "Meistersinger's Guild" that he has the qualifications of a mastersinger, dreams of *Eva*, and later sings of his dream to *Hans*

Sachs. When the trial of song for *Eva's* hand comes, and his rival has signally failed, *Walther* is invited by *Sachs* to sing, even though he is not a mastersinger. He does so, and the noble beauty of his song so thrills the audience and the members of the Guild as well, that he is adjudged to have won the contest.

Heinrich Knotte, the great German tenor, has probably had as much success with Wagner's roles as any other singer. Having made his debut in Munich in 1892, he has continually earned greater fame each year until now he stands among those at the very top.

28125 "Polonaise" (I'm Fair Titania)—Mignon (Thomas)

Blanche Arral

Soprano in French, orchestra accompaniment

The story of "Mignon" starts with the abduction of the child *Mignon* by gypsies. Years pass, and the girl, grown to womanhood still knows nothing of her birth. A student, *Guglielmo*, pays the leader of the gypsies to permit her to leave the tribe. *Mignon*, anxious to do so, is grateful, and falls in love with him, of which he is entirely unconscious.

Guglielmo is smitten with *Filina*, a young actress whom he meets belonging to a troupe of Thespians on their way to a castle in the next town, where there are to be entertainments in honor of a powerful prince. *Filina* is the admiration and talk of all the party and in the second scene of Act II "The

Gardens of the Castle," the actors and guests congregate and *Filina* in the flush of her triumph sings this brilliant Polonaise "I'm Fair Titania."

Blanche Arral is of French and Belgian descent, the seventeenth child of a well known musical family of Liege, Belgium. She has been especially successful in the opera of "Mignon" both as *Filina* and in the title part. She made her debut in this opera when only fifteen years of age, and at her first appearance she scored a triumphant success, electrifying her audience by her youth, beauty and crystal voice.

28126 "Ah! mon fils!" (Ah! My Son!)—Prophete (Meyerbeer)

Marie Delna

Contralto solo in French, orchestra accompaniment

■ The story concerns *John of Leyden*, who decides to lead the Anabaptists who are in revolt in Holland, as their *Prophet*. *Count Oberthal* who is attracted by the beauty of *Bertha*, fiancée of *John*, has captured both *Bertha* and *Fides* (*John's* mother) and imprisoned them in his castle. *John* to save his mother's life is forced to yield his sweetheart to become the Count's mistress. His mother, in her gratitude sings this aria, "Ah, My Son"—the most dramatic and intense of

Meyerbeer's airs, which has attained world-wide popularity.

Marie Delna, born in Paris in 1876, has earned a widespread fame throughout France, and indeed in most of the important cities of Europe. She was a few years ago specially engaged for the Metropolitan Opera House, New York, where she sang in "L'Attaque du Moulin" with great success. The part of *Fides* is one of the most notable roles among the many which comprise her large repertoire.

28127 "O Paradiso!"—L'Africana (Meyerbeer)

Carlo Albani

Tenor solo in Italian, orchestra accompaniment

Giacomo Meyerbeer (properly named JakobLiebmann Beer) was born at Berlin, of Jewish parents, September 5th, 1791. His father, Herz Beer, was a wealthy banker, and his mother a woman of rare mental and intellectual gifts and high cultivation. He was their eldest son, and a legacy from a rich relation named Meyer caused the boy's name to take the form in which it is known.

Meyerbeer's genius showed itself early in his life and at the age of nine he was reckoned among the best pianists in Berlin. In 1838 the book of "L'Africana" was given him by Scribe. He became deeply interested in it and the composition, re-composition and altering his work occupied him to the rest of his life. He died in 1864 and "L'Africana" was first performed at the Academie in Paris in 1865. In spite of the numerous changes—the composer made so many indeed, that the final score hardly bore any resemblance to the original—this opera is considered the most purely musical of all Meyerbeer's works. None is so melodious, so pathetic, or so free from blemishes of conventionality.

Vasco di Gama, officer in the Portuguese Navy, takes two negro slaves before the King's Council in Portugal to prove his discovery of the existence of a strange land and race of people. After many incidents, the explorer, guided by one of the slaves who has fallen in love with him, succeeds in reaching this African country. Act IV shows the Temple of Brahma. The explorer enters and entranced by the beauty of this wonderful land of which he has dreamed, voices his admiration in the aria "O Paradise," which because of the great opportunities it gives the singer for vocal display is a favorite one with all.

Carlo Albani, the famous Italian tenor, made his first appearance in the Verdi opera, "La Forza del Destino" at Milan. After having sung in Italy, he went to Paris where he sang during four years at the Grand Opera in order to make himself more conversant with French repertoire. He has sung in nearly all the musical centres of the world and has everywhere been received with great enthusiasm.

BLUE AMBEROL CONCERT LIST

75 cents each in the United States; \$1.00 each in Canada

28101 "Barcarole"—The Tales of Hoffmann (Offenbach)

Marie Rappold and Thomas Chalmers

Soprano and baritone duet in English, orchestra accompaniment

"The Tales of Hoffmann" (*Les Contes d'Hoffmann*) was the most cherished of the compositions of Jacques Offenbach. For years, until a short time before his death in 1880, he had been working on it, and, feeling his end approaching, tried to hasten its completion and production. Although his greatest wish was that of witnessing the premiere of the opera it was not gratified, for its first production was at the *Opera Comique* in Paris on February 10th, 1881. It was played

101 times during the year of its production. Although the opera is constantly given in Berlin, as yet no English manager has had the courage to produce it. Thanks, however, to Mr. Edison's genius, lovers of the fascinating Barcarole, "O Lovely Night" from Act II, may hear it sung with all the wealth of expression in the voices of such operatic stars as Marie Rappold and Thomas Chalmers. The orchestra accompaniment embodies the introduction which is given in the opera.

28102 "Meditation"—Thaïs (Massenet)

Albert Spalding

Violin solo, piano accompaniment by André Benoist

The opera of Thaïs is the most important of all the operas of Jules Massenet to whom many critics accorded the first place among his contemporaries. This story of the courtesan who turned from the God of love to the love of God was one that enlisted all the sympathies of Massenet, the consequence being that he penned for it his most inspired pages. The most popular of these is the intermezzo entitled "Meditation Religieuse." It symbolizes in tones the conversion of Thaïs, having for its poetic content the words she addresses in the

morning to Athanael, after having spent the night in meditation. "Thy word has remained in my heart as a balm divine—I prayed, I wept—there came into my soul a great light." So beautiful and dramatically expressive a melody as this, was too entrancing to be heard only once or twice. Massenet instinctively used it again in the oasis when Athanael so evidently has forgotten everything but Thaïs, and once more in the death scene to delineate the last transport of her soul.

Foreign Records for December, 1912

BRITISH AMBEROL FOR DECEMBER

- 12508 Christmas Chimes E. W. Seymour
 12509 Youth and Love, *Fearnley & Saker* Glanden Roberts
 12510 Little Shepherdess of Devon, *Harrington & Hemley* Stanley Kirkby
 12511 Wilkins Micawber and Uriah Heep, *Charles Dickens* Bransby Williams
 12512 I Want to Have a Look at Dear Old London, *Harrington & Neal* Florrie Forde
 12513 Softly Awakes My Heart, *Saint-Saens*, Cornet Solo
 12514 You Must All Do As I Do, *Murphy & Lipton* Sergeant C. Leggett
 Jack Charman

- 12515 The Corporals Ditty, *Barron & Squire* David Brazell
 12516 Where Does Daddy Go When He Goes Out, *Godfrey & Williams* Billy Williams
 12517 Selection of Gounod's Waltzes, *Gounod* National Military Band

GERMAN AMBEROL FOR DECEMBER

- 12528 Fröhliche Weihnacht, *Ernst Koedel*
 Johann Strauss Orchester mit Quartett
 GERMAN STANDARD FOR DECEMBER
 16262 Wer ist so verlassen wie ich auf der Welt? *Wilhelm Sauer* Elite Quartett

RECORD RETURN GUIDE FOR
DECEMBER 1912

AFTER December 1, 1912, U. S. Jobbers (M to Z) may return to the factory for credit under the conditions stipulated in Phonograph Sales Department Bulletin No. 118, dated September 17th, 1912, such wax Records as may be in stock to the extent of 15 per cent. of their Blue Amberol

Record purchases and 7½ per cent. of their machine purchases. It is understood that any Wax Records may be returned under this agreement regardless of numbers and without reference to their being Amberol or Standard. Jobbers are also cautioned that the return allowance on machine purchases extends only over a period of six months from the time of the initial shipment of Blue Amberol Records.

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynolds.

CAL., Los Angeles—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

D. C., Washington—E. F. Droop & Sons Co.

GA., Atlanta—Atlanta Phonograph Co.
Waycross—Youmans Jewelry Co.

IDAHO, Boise—Eilers Music House.

ILL., Chicago—Babson Bros.
Lyon & Healy.
James I. Lyons.
Rudolph Wurlitzer Co.

Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Sioux City—Harger & Blish.

MAINE, Bangor—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co.
Pardee-Ellenberger Co.
Lowell—Thomas Wardell.

MICH., Detroit—American Phono. Co.
Grinnell Bros.

MINN., Minneapolis—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.

MO., Kansas City—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Silverstone Talk. Machine Co.

MONT., Helena—Montana Phono. Co.

NEB., Omaha—Schultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Newark—Edisonia Co.
Paterson—James K. O'Dea.

N. Y., Albany—Finch & Hahn.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.

New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.
Oswego—Frank E. Bolway.
Rochester—Talking Machine Co.
Syracuse—W. D. Andrews.
Utica—Arthur F. Ferriss.
William Harrison.

OHIO, Cincinnati—Rudolph Wurlitzer Co.
Cleveland—Laurence H. Lucker.
Columbus—Perry B. Whitsit Co.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.

OKLA., Oklahoma City—Schmelzer Arms Co.

OREGON, Portland—Graves Music Co.

PENNA., Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Penn Phonograph Co.
H. A. Weymann & Son.
Pittsburg—Buehn Phonograph Co.
Scranton—Ackerman & Co.
Technical Supply Co.
Williamsport—W. A. Myers.

R. I. Providence—J. A. Foster Co.
J. Samuels & Bro.

TENN., Memphis—F. M. Atwood.
O. K. Houck Piano Co.

TEX., Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
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Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Eilers Music House.
Spokane—Graves Music Co.

WIS., Milwaukee—Laurence McGreal.

CANADA, Quebec—C. Robitaille.
Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd.
Babson Bros.
Calgary—R. S. Williams & Sons Co. Ltd

Edison Records by Billy Williams

Below we give a complete list of Amberol and Standard Records made by Billy Williams. Dealers should keep this list before them and keep it up to date by adding the New Selections on Amberol and Standard Records which will appear in the June and succeeding supplements. Like so many other front rank artistes, Billy Williams achieved fame via the Edison Phonograph, and only on the Edison Phonograph can he be heard to perfection.

The present boom in Billy Williams' Records is still another instance of the pre-science of the Edison Company who were the first to realise his remarkable possibilities.

AMBEROL RECORDS—Price 1s. 6d. each.

- 12056 I Must Go Home To-Night (*Hargreaves*).
- 12066 Little Willie's Woodbines (*Weston and Barnes*).
- 12107 Come Into the Garden, John (*Godfrey*).
- 12127 A Tale of Paris (*Godfrey and D'Albert*).
- 12139 We Don't Want More Daylight (*Murphy and Lipton*).
- 12149 We're All Waiting for a Girl (*Murray and Godfrey*).
- 12153 My Girl from London Town (*Williams and Godfrey*).
- 12169 The Colliers (*Castling and Godfrey*).
- 12180 My Old Arm Chair (*Scott and Williams*).

STANDARD RECORDS—Price 1s. each.

- 13539 John, Go and Put Your Trousers On (*Williams*).
- 13548 I Wouldn't Leave My Little Wooden Hut for You (Parody).
- 13561 Where, Oh Where (*Murphy and Lipton*).
- 13579 Bamboo Bungalow (Parody) (*Williams*).
- 13587 I've Got a Lover Up in Scotland (*Hyde and Williams*).
- 13600 Boys and Girls Come Out to Play (*Willard and Williams*).
- 13606 The Taximeter Car (*Hyde and Heath*).
- 13619 Poor Old England (*Castling and Godfrey*).
- 13631 Jean from Aberdeen (*Murphy and Lipton*).
- 13641 The Hobnail Boots that My Father Wore (*Barnes and Weston*).
- 13653 Has Anyone Seen My Poodle Dog? (*Clifford*).
- 13656 As Good as Money in the Bank (*Knox*).
- 13672 When There Isn't a Girl About (Parody) (*Murphy and Lipton*).
- 13693 There's a Girl Wanted There (Parody).
- 13696 Tickle Me, Timothy (*Barnes and Weston*).
- 13717 I Wish I Were You (Parody).
- 13729 Walking Home with Angeline (Parody) (*Murphy, Lipton and Mellor*).
- 13739 It Jolly Well Serves You Right (*Barnes and Weston*).
- 13755 Put a Bit of Powder On It, Father (*Castling and Godfrey*).

- 13763 The Girls of Gottenberg (*Castling and Godfrey*).
- 13780 There's a Picture for a Postcard (*Hargreaves*).
- 13796 All Coons Look Alike to Me (*Hogan and Williams*).
- 13805 "If I Could Only Find a Key" (*Rule*).
- 13867 Save a Little One for Me (*Godfrey*).
- 13877 I'll Meet You Some Dark Night.
- 13917 I Must Go Home To-Night (*Hargreaves*).
- 13930 Since Father Joined the Territorials (*Hyde and Heath*).
- 13938 It's a Wonder What Little Things Lead To (*Scott and Burley*).
- 13949 Settle Up—Settle Down (*Scott*).
- 13958 The Old Grey Coat (*Hyson*).
- 13969 The Land Where the Women Wear the Trousers (*Godfrey*).

LATEST ISSUE—NOW READY.

- 12310 When Father Papered the Parlour (*Barnes and Weston*) (Amberol).
- 14060 I've Found Kelly (*Hargreaves*) (Standard).



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We wish to add to our musical critic's review of the Symphony Orchestra's recent concert that the libretto, the tonal quality, the finesse, the allegretto, the pulsating rendition, the poignant melody, the tschaikowsky, and the embonpoint all struck our artistic temperament as being the real thing. We were particularly pleased with the finale.—*Ohio State Journal*.

Johann Strauss

Few musical organizations in the world are better known than the Johann Strauss Orchestra of Berlin. Johann Strauss is the



Johann Strauss

third of his family to bear that illustrious name—a name which is inseparably associated with music the world over—and is one of the foremost composer-conductors of Europe. In addition to contributing to our monthly German supplements he acts as critic and advisor in our Berlin Recording Laboratory.

A synopsis of the career of his distinguished predecessors would serve to give some idea of the wealth of genius which the young Strauss naturally inherited, but space forbids.

His grandfather, the original Johann, formed with Josef Lanners the creative duo of the Vienna Waltz, and his uncle, the second Johann, won world-wide reputation by his composition of "On the Beautiful Blue Danube." Johann Strauss 3rd, the subject of this article, was born in Vienna in 1866.

At the early age of six he received piano and violin instructions and later on took a

course in the theory of music with Prof. Navratil.

After passing through the "Gymnasium" he studied jurisprudence at Vienna University and in obedience to the wishes of his father, devoted himself to an official career.

In 1890 he entered the service of the Austrian Government and after five years connected with the Board of Culture and Education was promoted to the position of chief.

Despite the stress of his duties as a government official he continued his musical studies during this time with unflagging energy, his natural inclination for a musical career being stimulated by the encouragement of "Uncle Johann" who had long recognized and assisted in the development of the unusual talents of his nephew.

In 1898 he gave up his official position much to his uncle's delight, and thenceforth devoted himself entirely to the musical profession, as his predecessors had done.

In that year he wrote the Opera "Katze and Maus" (Cat and Mouse) the text of which was worked out by Fred. Gross and Victor Leon after the "Damenkreis" (Ladies War) of Scribe.

This was produced in December of the same year at the Vienna Theatre and met with a flattering reception.

In 1899 he organized his own orchestra and conducted it during a six months' tour of Germany with signal success.

In the beginning of the year 1901, after his father's retirement, he was called to the Austrian Imperial Court to act as director of music at the various court functions, at which post he remained until 1907.

In the meantime he annually toured the continent with his now famous organization greatly adding to his reputation and popularity.

On the occasion of the Coronation of the late King Edward VII. in 1902, he was signally honoured by being chosen to direct the music at the court festivities, his own musicians donning for that purpose the uniforms of the English Court Orchestra.

In the same year he played before almost all of the crowned heads of Europe.

In 1902 on the occasion of a concert tour of the Orient he appeared before Sultan Abdul Hamid II in the Yildiz Palace.

He is the composer of many dance numbers, principally waltzes, of which his "To the Brave Belongs the World" is probably the best known.

In recognition to his remarkable talent he has been decorated by the courts of Europe and other countries in which he has appeared.

There is a big market in this country for the sale of Amberol Records by this noted organization, and Dealers should recognize that fact and push their sales aggressively. Many of the selections in this list are well known, and such as are not will not be found less saleable on that account. The title of an instrumental Record is less a sales argument than its tunefulness and the fame of the organization that plays it. In addition to the numbers that appear below there are in the German catalogue forty Standard Records by the Johann Strauss Orchestra.

Dealers should preserve this list, which is complete up to and including the March supplement, and keep it up to date by adding the numbers which appear in each edition of the MONTHLY under the list of Foreign Records.

JOHANN STRAUSS RECORDS.

List Price 1s. 6d. each.

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|-------|--|--------------------------|
| 15001 | Deutschlands Ruhm, Marsch | <i>M. Schröder</i> |
| 15005 | Ein Sommerabend Walzer | <i>Waldeufel</i> |
| 15010 | Ein Abend in Toledo, Serenade | <i>Martin Schmeling</i> |
| 15015 | Potpourri aus der Jockeyclub | <i>Carl Woitschach</i> |
| 15016 | Tiroler Holzhacker-Buab'n-Marsch | <i>Wagner</i> |
| 15019 | Alle Vögel sind schon da, Fantasie-Polka für zwei piccolo-flöten | <i>Alfred Wiggert</i> |
| 15022 | Ouverture zu Fra Diavolo | <i>Auber</i> |
| 15025 | Husarenritt, Charakterstück | <i>Fritz Spindler</i> |
| 15026 | Krönungsmarsch, aus Die Folkunger | <i>E. Kretschmer</i> |
| 15029 | Streifzud d Strauss'sche Operetten | <i>L. Schlogel</i> |
| 15032 | Ouverture zu ein Morgen, ein Abend in Wein | <i>Mittag, von Suppé</i> |
| 15035 | Tscherkessischer Zapfenstreich | <i>K. Machts</i> |
| 15036 | Le Carnival Romain Ouverture | <i>Berlioz</i> |
| 15040 | Mit vereinten Kräften, Marsch | |
| 15041 | Festmarsch | <i>J. Schwarzwann</i> |
| 15044 | Der Traum eines Reservisten, Teil 1 | <i>C. M. Ziehrer</i> |
| 15046 | Der Traum eines Reservisten, Teil 2 | <i>C. M. Ziehrer</i> |
| 15049 | An der schönen, blauen Donau, Walzer | <i>Wagner</i> |
| 15050 | White City Marsch | <i>C. Zimmer</i> |
| 15053 | Volkslieder Potpourri | <i>C. Woitschach</i> |
| 15056 | Ein Glückstag, Gavotte | <i>F. Thormann</i> |
| 15059 | Nachtschwärmer, Walzer | <i>C. M. Ziehrer</i> |
| 15060 | Des Königs Grenadiere | <i>C. Meyer</i> |

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|-------|--|---------------------------|
| 15063 | Ouverture zu Fledermaus | <i>Johann Strauss</i> |
| 15066 | Totentanz, Charakterstück | |
| 15069 | Liebestraum nach dem Balle | <i>Czibulka</i> |
| 15070 | Kinderlieder-Marsch | <i>C. Woitschach</i> |
| 15073 | Auf dem Mississippi | <i>Th. E. Morse</i> |
| 15076 | Walzer aus Der Graf von Luxemburg | <i>Franz Lehár</i> |
| 15082 | Treue Freunde Marsch | <i>A. Holzmann</i> |
| 15085 | Aufziehen der Burgwache in Wein | |
| 15088 | Ouverture zu Flatte Bursche | <i>von Suppé</i> |
| 15091 | Bad'ner Mad'ln, Walzer | <i>H. Konzack</i> |
| 15092 | Mit Schwert und Lanze, Marsch | <i>H. Stark</i> |
| 15096 | Variationen über "Kommt ein Vogel" | <i>C. Woitschach</i> |
| 15097 | Ouverture zur Oper Mignon | <i>A. Thomas</i> |
| 15101 | Tosoro mio, Walzer | <i>E. Becucci</i> |
| 15102 | Der Osterr. Landsknechte, Marsch | <i>Wagner</i> |
| 15106 | Stelldichlein, Serenade | <i>A. Böhme</i> |
| 15107 | Marche Militaire | <i>F. Schubert-Tausig</i> |
| 15113 | Trauermarsch | <i>Chopin</i> |
| 15119 | Unter dem Schwingen des Deutschen Aars | <i>Norowieski</i> |
| 15129 | Handwerkerleben, Potpourri, | <i>C. Hollmann</i> |
| 15135 | Contre mit Kommandos—1.2.3. | <i>Tour</i> |
| 15136 | Contre mit Kommandos—4.5. | <i>Tour</i> |
| 15137 | Contre mit Kommandos—Letzte Tour | |
| 15138 | Lobe den Herren, Choral mit Chor | |
| 15158 | Hurra! Der Kaiser kommt, Marsch | <i>Translateur</i> |
| 15165 | Die Parade der Zinnsoldaten | <i>L. Fessel</i> |

National Anthems of Many Nations

Some Phonograph owners may be interested in making a collection of national anthems. For their benefit we have prepared the following List of Standard Records from our foreign catalogues, which Records in the majority of cases are played by native bands. We have not included the several numbers in the domestic catalogues in which "The Star Spangled Banner" appears, for we assume that every Phonograph owner already possesses at least one of such:

England, 8168 (band); France, 17401 (band); Spain, 18942 (band); Norway, 19115 (song), 15784 (band); Denmark, 15375 (band); Sweden, 18844 (band); Holland, 18464 (song); Russia, 63 (band); Japan, 12813 (song); Mexico, 18698 (song), 20083 (band with national airs); Uruguay, 7031 (mixed chorus); Argentine, 19079 (band); Brazil, 19078 (band); Colombia, 19081 (band); Costa Rica, 19077 (band); Chili, 12088 (song); Ecuador, 19082 (band); Panama, 21265 (band); Venezuela, 19080 (band), and Cuba, 18904 (band).

Sousa and Edison Records

This world tour—the first of its kind in the history of large instrumental organisations—began August 13th, 1910, when the first concert was played at Ocean Grove, (N.J.) and until the early autumn of 1911, John Philip Sousa, and his unapproachable organisation, will play, and play, and play.

The first concert on this side takes place on January 2nd, 1911, and after playing two months in Great Britain and Ireland, (particulars of which we give below) Sousa proceeds to Paris, and from there through France and Switzerland. Embarking at Marseilles the next step will land this great band conductor at Aden (Arabia) and from that point he proceeds with his men to Colombo (Ceylon).

Australia is the next stop in the world-tour, and after giving many concerts there, New Zealand will be visited and the homeward trip made by way of Japan—where appearances have been arranged for—to Vancouver. When the end of the long journey is reached and “Home, Sweet Home” floats from the car windows of the special train carrying Sousa to New York, he will begin to think of preparing for additional labours leading to new conquests.

Already the public owes much to Sousa for what he has done in behalf of music. To the unremitting efforts of this masterful musician—superlatively great in his role of lifting the standard of the band—people, generally, are according just recognition.

When John Philip Sousa began to impress his mark of individuality on the United States Marine Band at Washington, (another famous organisation that makes Edison Records under the direction of Sousa's successor, W. H. Santelmann) it quickly became evident that his personal future meant the future of the band as a concert institution. During the past eighteen years Sousa and his men have demonstrated that the so called “brass band” can successfully compete with the string orchestra as a medium for expressing the best and the popular forms of music.

It is interesting to recall that at one time the great conductor had strong objections to sound reproducing machines,

referring to the Records as “canned music” (presumably before he had heard the wonderful quality of Edison reproduction). At any rate, Sousa has been for some time, and is still under a special agreement with this Company as conductor together with his band, for their exclusive services in the making of cylinder Records.

Here, therefore, is a wonderful opportunity for Edison Dealers, in view of the farewell tour mentioned above, to boom the Records by this popular band master and his organisation. We have been able to secure a list of the towns to be visited and the dates of concerts in which Sousa will appear after his London engagement has terminated, they are as follows:—

JANUARY

Mon. 2	to	London (Queen's Hall)	{ Afrtn. & Evng. each day
Sat. 7			
Mon. 9	Hastings	...	Afrtn. & Evng.
Tues. 10	Eastbourne	...	Afrtn. & Evng.
Wed. 11	Brighton	...	Afrtn. & Evng.
Thur. 12	Portsmouth	...	Afrtn. & Evng.
Fri. 13	Southampton	...	Afrtn. & Evng.
Sat. 14	Bournemouth	...	Afrtn. & Evng.
Sun. 15	London (Nat. Sun. Lea.)	...	Afrtn. & Evng.
Mon. 16	Torquay	...	Afternoon
" 16	Exeter	...	Evening
Tues. 17	Plymouth	...	Afrtn. & Evng.
Wed. 18	Bath	...	Afternoon
" 18	Bristol	...	Evening
Thur. 19	Aberdare	...	Afternoon
" 19	Merthyr Tydvil	...	Evening
Fri. 20	Swansea	...	Afrtn. & Evng.
Sat. 21	Cardiff	...	Afternoon
" 21	Newport	...	Evening
Sun. 22	London (Nat. Sun. Lea.)	...	Afrtn. & Evng.
Mon. 23	Leamington	...	Afternoon
" 23	Northampton	...	Evening
Tues. 24	Cheltenham	...	Afternoon
" 24	Gloucester	...	Evening
Wed. 25	Birmingham	...	Afrtn. & Evng.
Thur. 26	Gt. Malvern	...	Afternoon
" 26	Worcester	...	Evening
Fri. 27	Derby	...	Afrtn. & Evng.
Sat. 28	Nottingham	...	Afrtn. & Evng.
Sun. 29	Burton-on-Trent	...	Evng. (Sacred)
Mon. 30	Sheffield	...	Afrtn. & Evng.
Tues. 31	Manchester	...	Afrtn. & Evng.

FEBRUARY

Wed. 1	Southport	...	Afternoon
" 1	Lancaster	...	Evening
Thu. 2	Blackburn	...	Afternoon
" 2	Preston	...	Evening
Fri. 3	Huddersfield	...	Afternoon
" 3	Rochdale	...	Evening
Sat. 4	Liverpool	...	Afrtn. & Evng.
Sun. 5	Blackpool	...	Afrtn. & Evng.
Mon. 6	Warrington	...	Afternoon
Mon. 6	St. Helens	...	Evening

